NOT TO BE ISSUED
OUT OF THE LIBRARY.

THE

ASIATIC SOCIETY OF BOMBAY

Town Hall, Bombay.

Digitized with financial assistance from the Government of Maharashtra on 17 February, 2016

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ASIATIC SOCIETY

TITIAN.

S-e-25

THE ARTS
and
ARTISTS,
OR
ANECDOTES & RELICS,
of the
Schools of
PAINTING, SCULPTURE & ARCHITECTURE.

& 1269
oc

BY
JAMES ELMES. M.R.I.A.

VOL. III.

S. e-25

LONDON,
JOHN KNIGHT & HENRY LACEY,
PATERNOSTER ROW.
MDCCCXXV.

ROY... LIBRARY
OF THE
BOMBAY
BRANCH

704.9
Elm/A86
81269

CONTENTS TO VOLUME III.

	Page
Sign Painters	1
Death of Raffaelle	2
Valuable Present	3
The Smiths of Chichester	4
Inigo Jones's Dramatic Decorations	5
Correcting a Mistake	6
Annibale Caracci's opinion of Correggio's Grand Cupola at Parma	7
Rome and Augustus	9
Massaniello and Salvator Rosa	10
First Colour Shop in London	11
Zoffani and Wilson	12
Complaints of Claude Lorraine's father against his son	ib.
Spence's account of Sir Isaac Newton's house	13
Closterman	14
Antonio Canova	ib.
Modern Antiques	17
Character of Hogarth, by Horace Walpole	18

Page

Brouwer 18
Bust of King Charles the First 19
Inveterate Habits 20
Trial of Conjugal Affection .... ib.
De Loutherbourg's Eidophusikon 21
The infant Hercules, by Sir Joshua Reynolds 33
Salvator Rosa's opinion of his own Works 34
Pictures of the late J. G. Angerstein, Esq. in Pall Mall, now forming the National Gallery 35
The Aldelphi Buildings 36
Inigo Jones 39
Bickerton's Midnight Conversations 40
Garrick, Hogarth, and De Loutherbourg .... ib.
The Correggiescity of Correggio 41
Vandyke's Equestrian Portrait of Charles I. .... ib.
Filial Affection 42
Sophonisba Angusciola 43
Poetry and Painting 44
Parsons the Comedian 45
National Taste of Italy 46
Bust of Sir Joshua Reynolds, P.R.A. By John Bacon, jun. R.A. 47
The Norfolk Shield 48
Character of Sir Christopher Wren, by Horace Walpole 49
Taste and Fashion at the Commencement of Sir Joshua Reynolds' Career 50
Youthful Eminence in Art 51
The Palace of Sans Souci 52
Cameo Manufacture 55
Portrait of Mona Lisa sitting in a Chair; back-ground, a Landscape, with a Bridge 56
Pictures by Sophonisba Angusciola 57
Early Engravers 58

Page
Rysbrack's Hercules 59
George Morland's First Patron 60
George Morland's Baronetcy 62
Sir Antonio More and Philip II. 63
The Celebrated Head of Govartius, by Vandyke 65
Vanloo and Sir Joshua Reynolds 66
Generous Patron 67
Statue of Pompey 68
Humourous designers ..... ib.
Raffaelle and the Bolognese School 69
Portrait of Chaucer 70
Wilson the Landscape Painter and Sir William Beechey 71
Carrington Bowle's Artists 72
Painting the Dead 73
Character of Poussin ..... ib.
The Poet, Painter, Musician, and Singer 74
Provoking Exposure 75
Correggio's Cupola of Parma 76
Thorvaldsen, the Danish Sculptor 79
The Orleans Gallery 80
Wilson the Academician and the Rev. William Peters .. 81
The Cook and the Painter 83
Rembrandt's Industry 86
Salvator Rosa's Last Works 87
A Caricaturist's Defence ..... ib.
Painting on Glass 88
Honours paid to Rubens ..... ib.
Tintoretto's Maxims 90
Ancient Sculptural Representations of the Winds ..... ib.
Canova 91
Sketching adventures 94
Gainsborough and Hogarth ..... ib.

Page
The Temple of Dagon 95
Did Corregio ever visit Rome? 96
Pictorial Enthusiasm and Bravery 98
Hogarth's Marriage 99
Opie's Opinion of the Notte of Correggio 100
Painting among the Greeks ..... ib.
The Cruikshanks 102
Conjuration 103
Burke and a Student in Art 105
Versatility and Vanity of Bernini 109
Salvator Rosa's love of Magnificence 110
Gainsborough 113
Complaisant Critics ..... ib.
Mabuse, and the Emperor Charles V. 114
Origin of Guido's Style of Painting ..... ib.
Balassi's Erroneous Opinion of his own Powers 115
Discovery of a Correggio 116
The Dresden Gallery 117
Rare Portrait by Salvator Rosa 118
Gainsborough's Imitations of Vandyck 121
The Garden of Alcinous ..... ib.
Baptiste's Paintings at the British Museum 122
Origin of the Tapestry in the House of Lords 123
Salvator Rosa's Celebrated Cataline 124
Statue of Charles I. at Charing Cross 128
Character of Raffaelle 129
Tribute to the Arts ..... ib.
Hogarth's Portrait of Captain Coram in the Foundling Hospital 130
Pictorial Punning 131
Guido's Beauties ..... ib.
Francis Le Piper 132

Page
Bristol Taste 135
Expedition 137
Sir Henry Raeburn ..... ib.
Poetical Character of Giulio Romano 139
Gerard Douw 140
The last Days of Alonzo Cano. 141
Fuseli's Character of Michel Angelo 142
The French Academy at Rome 143
Affinity between Music and Painting 143
Mahomedan Idea of Portraits 140
The Aliteri Claudes now in the National Museum 146
Inscription on the superb Monument erected to the Memory of Rubens in the Church of St. James, Antwerp 148
Harmless Joke by Hogarth 149
Definition of a Connoisseur 150
Eminent Scene Painters ..... ib.
Vandyck, and his Sitters 151
The Crucifixion, by Rubens 152
Monkish Avarice mortified ..... ib.
Hogarth 153
Rubens's Pictures at Munich 154
Marshal Soult's Murillos ..... ib.
First attempts in Art of Sir Joshua Reynolds 155
Comparison between Raffaelle and Titian. By Sir Joshua Reynolds 158
Perilous Adventure of a Marine Painter 159
Jack Laguerre the Caricaturist 160
A deaf and dumb Artist 161
The Cu.in Pompeii at Rome..... ib.
Rarity of private collections of good Pictures in Germany 162

Page
Wilson's first Landscape 163
West's opinion of the importers of Pictures by the great Masters 164
A Slave turned Painter 165
The Dresden Gallery 167
Celebrated collections of Antique Gems ..... ib.
The Castle of Heidelberg 168
The master-piece of Parmegiano 166
Declension of architectural taste 170
Roubiliac's honesty and its reward ..... ib.
Hayman and Wilson 171
Advantages of Schools of Painting 172
Chance sketching ..... ib
The draperies of the Greek and Roman Artists compared 173
Pictorial versatility 174
Naming of pictures 175
Earliest scenes for theatres in England 179
Wood Engraving ..... ib.
Jan Steen 177
Character of Da Vinci 179
The Dactyliotheca of St. Petersburgh 180
Artists *versus* Printsellers ..... ib.
Claude Geleér Lorraine 181
Monopoly of patronage 182
Anecdote of Mr. Buchanan and a Friend in going to view Rubens' picture of the Chapeau de Paille 184
Architecture of Dresden 185
Veils of the Temples of the Ancients 196
Arland's copy of Correggio's Leda 187
Brouwer, Rubens, and the Duke D'Aremberg 188
William Henry Bunbury, the gentleman caricaturist .. 191
Ancient curtains ..... ib.

Page
Dactyliomancy 192
Hogarth's first proofs of genius 193
The statues in the Royal Exchange ..... ib.
Paul Sandby, the father of the English school of water-colour painting..... 194
The nine Muses and their emblems 196
Character of Turnbull the American historical and portrait painter..... 199
Raffaelle and Parmegiano 201
The earliest collection of known antique gems ..... ib.
Impertinent patrons 202
Characteristics of the antique statues of Apollo 203
The language of the arts..... 204
Wilson, Vernet and the Flemish painter 205
Histrionic powers of Salvator Rosa 207
Sir Peter Lely 208
Mountain deities 209
Style of Giulio Romano ..... ib.
Salvator Rosa and Lanfranco 210
Talents of Pietro da Cortona 214
Royal criticism 215
Mr. Buchanan's Paul Potter 216
Use of Alabaster by the ancient sculptors 217
Entertainments at the house of Salvator Rosa..... 218
Jouvenal 219
Rubens at Munich 220
Salvator Rosa's Prometheus ..... ib.
Godfrey Schalken 221
A portrait of Pope 222
Picturesque tour of Dresden, Prague, and Munich ..... ib.
Canova's first arrival in Rome 223
Piers of St. Peters at Rome 226

Page
King George the Third's opinion of picture dealers 220
David 228
David Beek and his patrons ..... ib.
George the Third's love of the fine arts 229
Fate of the Orleans gallery of pictures 231
Caricatura 232
Greek emblem of the soul 233
Painting and Literature compared 234
Fresco Painting ..... ib.
The Arts among the Egyptians 236
Eminent Coach, house and Sign Painters 241
All for Love ..... ib.
Rachel Van Pool, better known by the name of Rachel Ruysch 243
Mr. Shee's Opinion of the Gallery of the Louvre 244
Alderman Boydell, and Earlom the Engraver 246
Character of Mazzuoli 248
Advantages of Painting 249
Reynold's Portrait of Dr. Johnson 259
The Bear and the Monkey ..... ib.
An extraordinary Picture 251
An Amateur of the Fine Arts 252
The old Schools 259
Salvator Rosa's Banishment from Rome 260
Correggio's estimate for Painting the Cupola at Parma .. 261
Founder of the Society of Arts in the Adelphi, the 262
Tintoret's Facility of Composition 263
Some Account of Ramsay Allan 263
Leonardo da Vinci's Drawings of the Heads in his celebrated Last Supper 265
Claude Lorraine's first Master 266
Influx of Fine Pictures into England 267

Page.
Sketching Adventures 268
The Cartoons of Raffaelle 269
Statue of Æsculapius 272
Frolics of Mieris and Jan Steen ..... ib.
Sebastian del Piombo's celebrated Raising of Lazarus, in the Angerstein Collection 273
Skilful Fraud 275
Style of Guido 276
Sir James Thornhill 277
Salvator Rosa's return from Rome 276
Account of Gaspar Poussin 277
Copy of a Correggio 280
Versatility of Bernini, the Architect 280
Giotto's living Model for a Crucifix 281
Personification of Eternity by Ancient Artists 284
The first Panorama ..... 285.
Canova's First Work 286
Miniature Landscape Painting 287
Invention of Foreshortening ..... ib.
First attempt at Art by West, the late President 288

THE

ARTS AND ARTISTS

SIGN PAINTERS.

BEFORE the change which took place in the general appearance of London, soon after the accession of George the Third, the general use of signs, not only for taverns and ale-houses, but also for tradesmen, furnished no small employment for the inferior rank of painters, and sometimes even for the superior professors. Mr. Catton painted several good signs; but among the most celebrated practitioners in this branch, was a person of the name of Lamt, who possessed a considerable degree of ability. His pencil was bold and masterly, and well adapted to the subjects on which it was generally employed.

Mr. Wale, who was one of the founders of the Royal Academy, and appointed the first Professor

of Perspective in that institution, also painted some signs, the principal of which, was a whole length of Shakspeare above five feet high, which was executed for, and displayed before the door of, a public-house, at the north-west corner of Little Russel-Street, Drury Lane. It was enclosed in a sumptuous carved gilt frame, and suspended by rich iron work; but this splendid object of attraction did not hang long, before it was taken down, in consequence of the act of parliament which was passed, for paving, and removing the signs and other obstructions in the streets of London. Such was the total change of fashion, and the consequent disuse of signs, that this representation of the immortal Shakspeare was sold for a trifle to a broker, at whose door it stood for several years, until it was totally destroyed by the weather and other accidents.

DEATH OF RAFFAELLE.

THIS great artist died on Good Friday, April 7, 1520, when he had just completed his thirty-seventh year. His body lay in state in the room where he had been accustomed to study, and the picture of the Transfiguration was placed near to the bier, for the contemplation of those who came to pay their respects to the last remains of the illustrious artist. The funeral was performed with great pomp at the Pantheon, and Cardinal Bembo,

by the desire of the Pope, wrote the following inscription for the tomb, which was soon after erected to the memory of Raffaelle :—

D. O. M.

RAPHAELI SANCTIO JOAN F. URBINATI,
PICTORI EMINENTISS, VETERUMQUE ÆMULO,
CUJUS SPIRANTEIS PROPE IMAGINEIS SI
CONTEMPLARE NATURA ATQUE ARTIS FŒDUS FACILE
INSPEXERIS
JULII 2nd. ET BONIS 10. PONT. MAX. PICTURÆ
ET ARCHITECT. OPERIBUS GLORIAM ANXIT
VIXIT. A 37 INTEGER INTEGROS.
QUO DIE NATUS EST, EO ESSE DESIIT.
7 ID APRIL, MDXX.
ILLE HIC EST RAPHAEL TIMUIT QUO SOSPITE VINCI
RERUM MAGNA PARENS, ET MORIENTE MORI.

VALUABLE PRESENT.

THE Duchess of Kingston was very anxious to be received by some crowned head, as the only means of relief from the disgrace fixed upon her by her trial and conviction. The Court of Russia was chosen when pictures were sent as presents, not only to the Sovereign, but to the most powerful of the nobles. Count Chernicheff was influential to the Duchess as an exalted character, to whom she ought, in policy, to pay her particular *devoirs*. She felt the force of the observation, and sent him two pictures. The Duchess was no judge of paint-

ings, and a total stranger to the value of these pieces, which were originals by Raffaelle and Claude Lorraine. The Count was soon apprised of this, and on the arrival of the Duchess at St. Petersburgh, he waited on her Grace, and confessed his gratitude for the present, at the same time assuring the Duchess, "that the pictures were estimated at a value in Russian money equal to ten thousand pounds sterling."

The Duchess, who the moment before looked with a most complaisant smile, and whose avarice was at least equal to her ambition, instantly changed colour, and could with the utmost difficulty conceal her chagrin. She told the Count that she had other pictures, which she would consider it as an honour if he would accept, that the two paintings in his possession were particularly the favourites of her departed lord; but that the Count was extremely kind in permitting them to occupy a place in his palace, until her mansion was properly prepared. This palpable hint did not answer, and the Count retained the pictures, which are now at St. Petersburgh.

THE SMITHS OF CHICHESTER.

THESE three brothers are said, in most accounts, to have been natives of Chichester; but it has since been stated that they were all born at Guildford in Surrey, William in 1707, George in 1714,

and John in 1717. They appear to have been entirely self-taught. William was a painter of portraits, but occasionally produced fruit and flower pieces, and landscapes. He was deformed, and is said to have greatly resembled the celebrated Locke in his countenance; he and his brother John both died at Chichester in 1764. The latter gained two prizes given for the best landscapes by the Society of Arts. George died at Chichester in 1766. William Pether painted and engraved in Mezzotinto, the likenesses of these three brothers, grouped together in one piece; the eldest being represented as reading a lecture upon landscape to the two younger, who are listening to him with great attention. Several of the landscapes of George and John Smith have been engraved by Woollett, and other artists.

INIGO JONES'S DRAMATIC DECORATIONS.

On the occasion of the marriage of Robert Earl of Essex with Lady Frances, daughter of the Earl of Suffolk, *Hymenæi*, or Solemnities of a Masque, was performed at Court on Twelfth-Night, 1606. In this piece, which was written by Jonson, Master Alphonso Ferrabosco sung; and Master Thomas Giles made and taught the dances.

That our great architect Inigo Jones designed these romantic and chaste amusements with taste, we may infer from the encomiums of his compeers;

for the masque presented on the creation of Henry Prince of Wales, June 5, 1610, which was written by Daniel, induced the author to make known, "that the machinery, and contrivance, and ornaments of the scenes, made the most conspicuous part of the entertainment." This masque was entitled the *Queen's Wake.*

Three years subsequent to this period, on the marriage of the Count Palatine of the Rhine and the Princess Elizabeth, a masque was performed at Whitehall, composed by Chapman, a dramatic writer of eminence, and contemporary of Shakspeare. The merit of our first scene-painter, for his share in the getting up of the piece, is thus set forth,—"Invented and fashioned by our kingdom's most artfull and ingenious Architect Inigo Jones." This superb exhibition was provided in compliment to the royal pair, at the expence of the gentlemen of the societies of the Middle Temple and Lincoln's Inn, at the cost of £2400, and was performed at court.

CORRECTING A MISTAKE.

Francisco Ribalta having painted a Crucifixion for the Pope's Nuncio at Spain, the picture was taken to Rome; and upon being shown to an eminent painter in that city, he immediately exclaimed *O Divine Raffaelle!* judging it to be a capital work of that master. On being told his

mistake by the Nuncio, he proceeded to examine it again with great attention, and concluded with a common Spanish proverb, "Where there are mares, there will be colts."

ANNIBALE CARACCI'S OPINION OF CORREGGIO'S GRAND CUPOLA AT PARMA.

"I WENT," says Annibale Caracci, in a letter to his cousin Ludivico, "to see the grand Cupola, which you have so often commended to me, and am quite astonished. To observe so large a composition, so well contrived; and seen from below with such great exactness; and at the same time, such judgment, such grace, and colouring of real flesh, Good God, not Tibaldo, not Nicolini, nor even I may say, Raffaelle himself, can be compared with him. I know not how many paintings I have seen this morning; the Ancona or altar-piece of St. John, and St. Catharine, and the Madonna della Scedella going to Egypt, and I swear, I would change none of these for the St. Cecilia.* To speak of the graces of this St. Catharine, who so gracefully lays her head on the feet of the beautiful little Saviour; is she not more lovely than the St. Mary Magdalen? That fine old man St. Jerome, is he not grander, and at the same time more tender

* A well-known picture of Raffaelle.

than that St. Paul,* which first appeared to me a miracle, and now seems like a piece of wood, it is so hard and sharp. However you must have patience even for your own Parmegiano, because I now acknowledge, that I have learnt from this great man, to imitate all his grace, though at a great distance; for the children of Correggio breathe and smile with such a grace and truth, that one cannot refrain from smiling and enjoying one's self with them."

"I write to my brother that he must come, for he will see things which he could never have believed,—18th April, 1580."

"I have been to the Steccata, and the Zocoli, and have observed what you told me many times, and what I now confess to be true; but I will say, that, to my taste, Parmegiano bears no comparison with Correggio, because the thoughts and conceptions of Correggio were his own, evidently drawn from his own mind, and invented by himself, guided only by the original idea. The others all rest on something not their own; some on models, some on statues or drawings: all the productions of the others are represented as they may be; all of this man as they truly are.

* The figure of St. Paul preaching at Athens, in one of the Cartoons at Hampton Court.

"The opportunities which Agostino wished for, have not occurred; and this appears to me a country, which one never could have believed so totally devoid of good taste and of the delights of a painter, for they do nothing but eat and drink, and make love. I promised to impart to you my sentiments; but I confess I am so confused that it is impossible, I rage and weep, to think of the misfortune of poor Antonio; so great a man if indeed he were a man, and not an angel in the flesh, to be lost here, in a country where he was unknown, and though worthy of immortality, here to die unhappily. He and Titian will always be my delight: and if I do not see the works of the latter at Venice, I shall not die content.—April 28, 1580."

ROME AND AUGUSTUS.

THE peaceful times and encouragement given by Augustus to all the arts, afforded leisure to contemplate the fine works collected in the previous age, and to perfect the taste of the elegancies of life. The artists, who were then often invited to Rome, worked in a manner greatly superior to what they had done even in Julius Cæsar's time; so that under Augustus may be reckoned the most perfect age of Sculpture and Painting, as well as of Poetry. He changed the whole face of Rome itself: he found it ill built, but left it a city of marble. He adorned it with fine buildings, and decked them,

and even the common streets, with some of the finest statues in the world.

MASSANIELLO AND SALVATOR ROSA.

It was during the residence of Salvator Rosa in Naples, that the memorable popular tumult under Massaniello took place, and our painter was persuaded by his former master, Aniello Falcine, to become one of an adventurous set of young men, principally painters, who had formed themselves into a band, for the purpose of taking revenge on the Spaniards, and were called 'La Compagnie della Morte.' The tragical fate of Massaniello, however, soon dispersed these heroes, and Rosa, fearing he might be compelled to take a similar part in that fatal scene, sought safety in flight, and took refuge in Rome. Here our painter met with great encouragement, and painted many excellent pictures. But though indefatigable in this department of the Fine Arts, he did not entirely confine himself to it, for at this time he wrote some of his so justly celebrated satires, and also several beautiful sonnets. His house was the resort of the most distinguished persons of Rome, ecclesiastical as well as secular, who were drawn hither, not merely to see his paintings, but for the pleasure of conversing with and hearing him read his satires. This notice added to other causes, made him much

disliked among the painters—a feeling which was by no means lessened by the following circumstances.

Salvator Rosa exhibited a clever picture, the work of an amateur, by profession a surgeon, which picture had been rejected by the Academicians of Saint Luke. The artists came in crowds to see it, and by those who were ignorant of the painter, it was highly praised; on being asked by some one, who had painted it? Salvator replied, 'It was performed by a person whom the great academicians of St. Luke thought fit to scorn, because his ordinary profession was that of a surgeon, but,' continued he, 'I think they have not acted wisely, for if they had admitted him into their Academy, they would have had the advantage of his services in setting the broken and distorted limbs of their fraternity that so frequently occur in their exhibitions.'"

FIRST COLOUR-SHOP IN LONDON.

It was of advantage to the old school of Italian painters, that they were under the necessity of making most of their colours themselves, or at least under the inspection of such as possessed chemical knowledge, which excluded all possibility of adulterations to which the moderns are exposed. The same also was the case in England, till the time of Sir Godfrey Kneller, who, when he came to this country, brought over a servant with him, whose sole employment was to prepare all the

colours and materials for his work. Kneller afterwards set him up as a colour maker for artists; and this man's success occasioned the subsequent practice of it as a trade.

ZOFFANII AND WILSON.

ZOFFANII, in his picture of the Royal Academy, introduced portraits of all the Academicians, and a no favourable one of Wilson, with a pot of porter by him. Wilson accordingly took a stick, and swore he would give Zoffanii a sound thrashing; and he would have kept his word, if Zoffanii had not prudently painted it out.

COMPLAINTS OF CLAUDE LORRAINE'S FATHER AGAINST HIS SON.

IT is related in the Life of Claude Gelée, that it was the constant complaint of his father, Pierre Gelée, an humble pastry-cook in a little town in Lorraine, that his son Claude was so imbecile that he never could teach him to make a pie or heat an oven. Pierre's brother (a stone-mason by trade) advised him to make the lad a priest, because the proverb says, "If your child is good for nothing else, he will be good for the church." But there was as little chance of making Claude a priest as a baker; for if he could not be taught to make a pie, neither could he be brought to learn to read. Much parental persecution ensued. The *imbecile* could feel, if he could not learn; and he escaped

from the tyranny of the parental government, and hired himself as a servant of all-work with some Flemish artists who were going to study in Rome. It was at one of the initiatory festivals of his Oltramontane masters, that the culinary duties of Claude Gelée developed some latent talents for the gastronomic art, which his father had never been able to elicit: and Agostino Tassi, a Roman painter, whose tastes were of the palate as well as of the palette, seduced this pains-taking scrub from his masters, and hired him, at an increase of wages, in the double capacity of cook and colour-grinder. It was in the *studio* of his new master that Claude first felt those aspirations to a new and higher order, which, had they been devoted to another cause, were sufficiently miraculous to have been deemed the mysterious operation of grace working upon imbecility, independently of its own volition, and beyond the sphere of its own energies.

SPENCE'S ACCOUNT OF SIR ISAAC NEWTON'S HOUSE.

Sir Isaac Newton's house at Coldsworth is a handsome structure. His study boarded round, and all jutting out. We were in the room where he was born; both of as melancholy and dismal an air as ever I saw. Mr. Percival, his tenant, who still lives there, says, he was a man of very few words; that he would sometimes be silent and

thoughtful for above a quarter of an hour together, and look all the while almost as if he was saying his prayers: but that when he did speak, it was always very much to the purpose.

CLOSTERMAN.

CLOSTERMAN painted the Duke and Duchess of Marlborough, and all their children in one picture. The duke was represented on horseback; a position which formed the subject of so many disputes with the duchess, that the duke said, "It has given me more trouble to reconcile my wife to you, than to fight a battle."

ANTONIO CANOVA.

CANOVA was born at Passagno, a small village in the Venetian territory, of parents whose poverty disabled them from giving to the genius his earliest youth displayed, the usual cultivation or encouragement; but he resolutely struggled with every difficulty, and finally triumphed over his fate. At the age of fourteen he obtained the long-wished-for boon of a small piece of marble, and sculptured out of it two baskets of fruit, which are now on the staircase of the Palazzo Farsetti at Venice. The next year, when only fifteen, he executed Eurydice, his first statue, in a species of soft stone, called Pietro Dolce, found in the vicinity of Vicenza; and three years afterward, Orpheus, both of which are

in the Villa Falieri, near Arolo, a town about fifteen miles from Treviso. His first group in marble, that of Dædalus and Icarus, he finished at the age of twenty, and brought with him to Rome, where he vainly solicited the patronage of the Venetian ambassador, and of many of the great; but when almost reduced to despair, without money or friends, he became known to Sir William Hamilton, whose discernment immediately saw the genius of the young artist, and whose liberality furnished him with the means of prosecuting his studies, and of establishing himself as an artist in Rome. To this his first patron, and to all his family, Canova has through life manifested the warmest gratitude. Through Sir William Hamilton his merits became known to others, even the Venetian ambassador was shamed into some encouragement of his young countryman, and ordered the group of Theseus and Minitaur. A few years after, Canova was employed to execute the tomb of Pope Ganganelli, in the Church of the SS. Apostoli at Rome. With these exceptions, all his early patrons were Englishmen. Amongst these were Lord Cawdor, Mr. Latouche, and Sir Henry Blundell, for the latter of whom the Psyche, one of the earliest and most beautiful of his works was executed. The finest of all his works, the Venus and Adonis was finished at the age of six and thirty. The beautiful figure of the reclining Nymph, half

raising herself to listen to the lyre of the sweet little Love at her feet, is on the point of being dispatched to his Majesty, to whom it was ceded by Lord Cawdor. The group of the Graces, the beauty of which was the object of universal admiration at Rome, is also destined for our country, and will adorn Woburn Abbey. It is not generally known that Canova was a painter as well as a sculptor. He pursued the sister arts occasionally, for the amusement of his leisure hours, and many of his designs are truly beautiful. It must be a gratifying circumstance to England to know that even when living under the immediate dominion of the French, he modelled for his own private pleasure, a tribute to the memory of Nelson. The warmth and kindness of his disposition, the noble principles and generous feelings of his mind, and the unpretending simplicity of his manners gave the highest charm to his exalted genius. By the friends that knew him best, he was most beloved. Canova had the avarice of fame, not of money. He devoted a great part of his fortune to the purposes of benevolence. With the title of Marchese, the Pope conferred upon Canova three thousand piasters of rent, the whole of which he dedicated to the support and encouragement of deserving artists. He performed the most extensive charities secretly and ostentatiously. He was building a church in his native village, which it is said he bequeathed

funds to complete. He died at Venice on the 12th of October, 1822.

MODERN ANTIQUES.

Some artists have, by practice, arrived much nearer to the Greeks in executing intaglios and cameos, than in any other branch of the Fine Arts: and in copying fine ancient pastes, such as are continually found among the ruins of Rome to this day, they have been able frequently to impose on the dilettanti, and dealers themselves. Pikler and Amastini, either inflamed by just resentment at the neglect their talents experienced, or moved by the desire of convicting the ignorant, often made it their study to deceive in this way. One instance among many of Pikler's deceptions, is an intaglio head, called Brutus, in the collection of Sir Richard Worsley. The deception is so well managed, that it might well pass for a Roman work. The *Giscatore di Troco*, by this artist, passed as an antique with the Abbati Winckelmann, who says of it in his *Monumenti Inediti*, that it was *une delle piei eleganti, edelle piei belle figure che siano mai state scolpite nelle gemme.*

In all the fine intaglios of the ancients, they took special care, that on impressing the figure, the contour should be so softened into the background, that the ground appeared detached, and, as it were, unconnected with it. To imitate this effect in

camoes, the subtle Pikler polished his finest works with a wheel on which a camel-hair pencil was fixed; the effect, however, was, as might have been expected, not softness, but the appearance of an object that time had worn smooth; and he often extinguished his finest traits by this process.

CHARACTER OF HOGARTH, BY HORACE WALPOLE.

If catching the manners and follies of an age, living as they rise; if general satire on vices and ridicules, familiarised by strokes of nature, and heightened by art, and the whole animated by proper and just expressions of the passions be comedy, —Hogarth composed comedies as much as Moliere. In his Marriage à la Mode, there is even an intrigue carried on through the whole piece. He is more true to character than Congreve; each person is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. Hogarth had no model to follow and improve upon; he created his art, and used colours instead of language.

BROUWER.

Adrian Brouwer, one of the most celebrated painters in the Low Countries, when on a visit to Antwerp, was taken up as a spy, and imprisoned in the same place where the Duke D'Arembrg was confined. That nobleman had an intimate friendship with Rubens, who often went to visit him in

his confinement. The Duke having observed the genius of Brouwer, by some slight sketches which he drew with black lead, but without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a prisoner who was in confinement with him.

The materials requisite for painting were given to Brouwer, who took for his subject a group of soldiers, who were playing at cards in a corner of the prison. When the picture was finished and shown to Rubens, he immediately exclaimed, that it was painted by Brouwer, whose works he had often seen and admired. The Duke, delighted with the discovery, set a proper value on the performance; and although Rubens offered six hundred guilders for it, the Duke would by no means part with it, but presented the painter with a much larger sum. Rubens immediately exerted all his interest to obtain the release of Brouwer, and procured it by becoming his surety. He took him home with him, and became his best and most liberal patron and benefactor; but Brouwer, who was a man of dissolute habits, did not remain long with him.

BUST OF KING CHARLES THE FIRST.

(Exhibited at the British Institution in 1821.)

This bust was executed by M. Rhysbrack, and composed like that of Bernini destroyed at White-

hall in 1697, from a picture exhibiting the face in three points of view. It was made for the late G. Aug. Selwyn, Esq. M. P. for Gloucester, to be placed in a gallery at Matson-House, the seat of his family, in which the King resided, during many days, when that city was besieged, in August, 1643. Mr. Selwyn bequeathed it to Mademoiselle Fagnani, (now Marchioness of Hertford,) and it is in the possession of the Marquis.

INVETERATE HABITS.

CHATELAINE, a man of considerable taste and talents, was employed by Mr. Toms, and etched and engraved for him at one shilling an hour; but he was so idle and dissipated, that at the expiration of the first half hour, he frequently demanded his sixpence, and retired to a neighbouring ale-house to spend it.

TRIAL OF CONJUGAL AFFECTION.

CRAASBECK, a Flemish painter, entertaining some doubt as to the affection of his wife, who was a modest and agreeable woman, and being anxious to ascertain if she really loved him, he one day stripped his breast naked, and painted the appearance of a mortal wound on his skin; his lips and cheeks he painted of a livid colour, and on his palette near him he placed his knife, painted on the blade with a blood-like colour. When every thing was prepared, he shrieked out, as if he had

been that instant killed, and lay still. His wife ran in, saw him in that terrifying condition, and showed so many tokens of unaffected natural passion, and real grief, that he rose up convinced of her affection, dissuaded her from grief, and freely told her his motive for the whole contrivance, which he would not have violated truth, had he described it as a very despicable truth.

DE LOUTHERBOURG'S EIDOPHUSIKON.

(From "Wine and Walnuts.")

It would be a subject of regret to all lovers of the picturesque scenery of nature, if the ingenious contrivances which De Loutherbourg invented, in the formation of his beautiful little stage, were consigned to oblivion for want of a record. It is well known that this original exhibition not only delighted, but even astonished the artists who crowded the seats of his theatre. Sir Joshua Reynolds honoured the talents of this ingenious contriver, by frequent attendance whilst it was exhibited in Panton-square, and recommended the ladies, in his extensive circle, to take their daughters who cultivated drawing, as the best school to witness the powerful effects of nature, as viewed through the magic of his wondrous skill, in the combination of his inventive powers.

De Loutherbourg, who had studied in the ro-

mantic regions of the Pyrenees, the Alps, and his own native mountains, in Alsace, yet declared that "no English landscape-painter needed foreign travel to collect grand prototypes for his study." The scenery of our lakes, he contended, united the sublime and the beautiful; the mountainous wilds of North Wales, and the yet grander mountains of Scotia, seen under the magical effects occasioned by our humid, ever-varying atmosphere, such as inspired the poetic descriptions in Ossian, were alike directed to the painter's no less poetic observation. De Loutherbourg's practice was but a comment on this candid declaration; for, until his arrival here, it rested a common prejudice with artists and amateurs, alike, that our fair island did not afford subject for the higher display of the landscape painter's art. This foreign artist dispelled the cloud of ignorance that had so long prevailed, and by his own magnificent views of our native soil, pointed out the way to the present school, decidedly the first in the landscape department of all the world. Nothing that has emanated from the genius of Italy has combined the soul and harmony of some of the English scenes, described by the pencil of Turner.

* * * *

The stage on which the Eidophusikon was represented, was little more than six feet wide, and

about eight feet in depth; yet such was the painter's knowledge of effect, and of scientific arrangement, and the scenes which he described were so completely illusive, that the space appeared to recede for many miles, and his horizon seemed as palpably distant from the eye as the extreme termination of the view would appear in nature.

The opening subject of the Eidophusikon represented the view from the summit of one tree hill, in Greenwich Park, looking up the Thames to the metropolis; on one side, conspicuous upon its picturesque eminence, stood Flamstead House; and below, on the right, the grand mass of building, Greenwich Hospital, with its imposing cupola, cut out of pasteboard, and painted with architectural exactness. The large groups of trees formed another division, behind which were the towns of Greenwich and Deptford, with the shore on each side stretching to the metropolis, which was seen in its vast extent from Chelsea to Poplar. Behind, were the hills of Hampstead, Highgate, and Harrow; and the intermediate space was occupied by the flat stage, as the pool or port of London, crowded with shipping, each mass of which being cut out of pasteboard, and receding in size by the perspective of their distance. The heathy appearance of the fore-ground was constructed of cork, broken into the rugged and picturesque forms of a sand pit covered with minute mosses and the

lichens, producing a captivating effect, amounting indeed to reality.

This scene, on the rising of the curtain, was enveloped in that mysterious light which is the precursor of day-break, so true to nature, that the imagination of the spectator sniffed the sweet breath of morn. A faint light appeared along the horizon; the scene assumed a vapourish tint of grey; presently a gleam of saffron changing to the pure varieties that tinge the fleecy clouds that pass away in morning mist; the picture brightens by degree; the sun appeared, gilding the tops of the trees and the projections of the lofty buildings, and burnishing the vanes on the cupolas; when the whole scene burst upon the eye in the gorgeous splendour of a beauteous day.

The clouds in every scene had a natural motion, and they were painted in semi-transparent colours, so that they not only received light in front, but by a greater intensity of the Argand lamps, were susceptible of being illuminated from behind. The linen on which they were painted, was stretched on frames of twenty times the surface of the stage, which rose diagonally by a winding machine. De Loutherbourg, who excelled in representing the phenomena of clouds, may be said to have designed a series of effects on the same frame; thus the first gleam of morning led to the succeeding increase of light; and the motion being oblique,

clouds first appeared from beneath the horizon, rose to meridian and floated fast or slow, according to their supposed density, or the power of the wind.

To illuminate the scenes for this interesting display of nature, the ingenious projector had constructed his lights to throw their power in front of the scenes; and the plan might be tried with advantage for spectacles, and particular effects on the great stages of our magnificent theatres. The lamps on De Loutherbourg's stage were above the proscenium, and hidden from the audience. instead of being unnaturally placed as we are accustomed to see them, by which the faces are illuminated, like Michael Angelo's Satan, from the regions below; thus throwing on their countenance, a preternatural character, in defiance of all their well-studied science of facial passion and expression. What painter ever dreamt of inverting the order of nature so entirely as to light the human countenance upwards? And why depart so strangely from truth upon the stage? The expression would be increased tenfold by lighting from above the proscenium.—For how infinitely more impressive is the emotion of the passions, when described with the spacious orbit of the eye in that deep shadow, which the grand *gusto* of the historic style of painting has adopted. The majesty of intellectual intelligence is seen to rest upon the human brow.

* * * * *

Before the line of the brilliant lamps, on the stage of the Eidophusikon, were slips of stained glass; yellow, red, green, purple and blue; by the shifting of which, the painter could throw a tint upon the scenery, compatible with the time of day which he represented, and by a single slip, or their combinations, could produce a magical effect; thus giving a general hue of cheerfulness, sublimity, and awfulness, subservient to the phenomena of his scene. This, too, might be adopted on the regular stage, were the ingenious machinists of the scene-room to set their wits to work; and at no vast expence since the improvement of lighting with gas.

* * * * *

The inventive schemes of the artist to give motion and reality to the scenes which I have promised to set forth, will display the endless resources of his original mind. The effect of a storm at sea, with the loss of the Halsewell Indiaman, was awful and astonishing: for the conflict of the raging elements, he described with all its characteristic horrors of wind, hail, thunder, lightning, and the roaring of the waves, with such marvellous imitation of nature, that mariners have declared, whilst reviewing the scene, that it amounted to reality.

* * * * *

Gainsborough was so wrapped in delight with the Eidophusikon, that for a time he thought of

nothing else, he talked of nothing else, and passed his evenings at that exhibition in long succession. Gainsborough, himself a great experimentalist, could not fail to admire scenes wrought to such perfection by the aid of so many collateral inventions. Loutherbourg's genius was as prolific in imitations of nature to astonish the ear, as to charm the sight. He introduced a new art—*the picturesque of sound.*

I can never forget the awful impression that was excited by his ingenious contrivance to produce the effect of firing off a signal of distress, in his sea storm. That appalling sound which he that had been exposed to the terrors of a raging tempest could not listen to, even in this mimic scene, without being reminded of the heart sickening answer which sympathetic danger had reluctantly poured forth from his own loud gun—a hoarse sound to the howling wind, that proclaimed, 'I too! holy heaven, need that succour, I fain would lend!'

De Loutherbourg had tried many schemes to effect this, but none were satisfactory to his nice ear, until he caused a large skin to be dressed into parchment, which was fastened by screws to a circular frame, forming a vast tambourine: to this was attached a compact sponge that went upon a whalebone spring; which struck with violence, gave the effect of a near explosion; a more gentle

blow, hat of a far-off gun; and the reverberation of the sponge produced a marvellous imitation of the echo from cloud to cloud, dying away into silence.

The thunder was no less natural, and infinitely grand: a spacious sheet of thin copper was suspended by a chain, which, shaken by one of the lower corners, produced the distant rumbling, seemingly below the horizon; and as the clouds rolled on, approached nearer and nearer, increasing peal by peal, until following rapidly the lightnings zig-zag flash, which was admirably vivid and sudden, it burst in a tremendous crash immediately over head.

To those who have not heard the sounds emitted by a large sheet of copper, thus suspended, it may appear extravagant to assert so wondrous an effect; indeed, it is not possible to describe the power of the resemblance—auricular evidence alone could convince.

The waves for his stage were carved in soft wood, from models made in clay; these were coloured with great skill, and being highly varnished, reflected the lightning. Each turned on its own axis, towards the other in a contrary direction, throwing up the foam, now in one spot, now at another, and diminishing in altitude as they receded in distance, were subdued by corresponding tints. Thus the perturbed waters appeared to

cover a vast space. One machine of simple construction turned the whole, and the motion was regulated according to the increasing of the storm.

The vessels, which were beautiful models, went over the waves, with a natural undulation, those nearest making their courses with a proportionate rate to their bulk, and those farther off moving with a slower pace. They were all correctly rigged, and carried only such sails as their situation would demand. Those in the distance were coloured in every part to preserve the ærial perspective of the scene. The illusion was so perfect, that the audience were frequently heard to exclaim, 'Hark! that signal of distress came from that vessel labouring out there—and now from that.'

The rush of the waves was effected by a large octagonal box, made of pasteboard, with internal shelves, and charged with small shells, peas, and light balls, which, as the machine wheeled upon its axis, was hurled in heaps by every turn, and being accompanied by two machines of a circular form, covered with tightly strained silk, which pressed against each other by a swift motion, gave out a hollow whistling sound, in perfect imitation of loud gusts of wind. Large silken balls passed hastily over the surface of a great tambourine, increased the awful din.

The rain and hail were no less truly imitated; for the rain, a long four-sided tube was charged

with small seed, which, according to the degree of its motion, from a horizontal to a vertical position, forced the atoms in a pattering stream to the bottom, when it was turned to repeat the operation. The hail was expressed by a similar tube, on a larger scale, with pasteboard shelves, projecting on inclined planes, and charged with little beads; so, that sliding from shelf to shelf, fast or slow, as the tube was suddenly or gently raised, the imitation was perfect.

One of the most interesting scenes described a calm, with an Italian sea-port, in which the rising of the moon, with the serene coolness which it diffused to the clouds, the mountains and the water was finely contrasted by a lofty light-house, of picturesque architecture, jutting out far into the sea, upon a romantic promontory of broken rocks. The red glowing light of its spacious lantern, tinged the rippling of the water on one part of its surface, whilst the moon shed its silvery lustre on another in sweet repose. Shipping in motion added to the interest of the view; and a fleet in the offing, slowly proceeding in its course, melted into air.

The clouds for this scene were admirably painted; and as they rolled on, the moon tinged their edges, or was obscured, at the will of the painter; for where he had loaded the colour to opaqueness, the transparent light of the orb could

not penetrate. The clouds in front received sufficient illumination from the lamps, which were subdued by a bluish grey glass, one of the slips before described. The moon was formed by a circular aperture of an inch in diameter, cut in a tin box, that contained a powerful Argand lamp, which being placed at various distances from the back of the scene, gave a brilliant or a subdued splendour to the passing cloud, producing without any other aid, the prismatic circle with that enchanting purity which is peculiar to an Italian sky.

But the most impressive scene which formed the finale of the exhibition, was that representing the region of the fallen angels, with Satan arraying his troops on the banks of the fiery lake, and the rising of the palace of Pandæmonium, as described by the pen of Milton. De Loutherbourg had already displayed his graphic powers, in his scenes of fire, upon a great scale at the public theatre—scenes which had astonished and terrified the audience: but in this he astonished himself:—for he had not conceived the power of light that might be thrown upon a scenic display, until he made the experiment on his own circumscribed stage. Here, in the foreground of a vista, stretching an immeasurable length between mountains, ignited from the bases to their lofty summits, with many-coloured flames, a chaotic mass arose in dark majesty, which gradually assumed form until it

stood, the interior of a vast temple of gorgeous architecture, bright as molten brass, seemingly composed of unconsuming and unquenchable fire. In this tremendous scene, the effect of coloured glasses before the lamps was fully displayed; which being hidden from the audience, threw their whole influence on the scene, as it rapidly changed, now to a sulphurous blue, then to a lurid red, and then again to a pale vivid light, and ultimately to a mysterious combination of the glasses, such as a bright furnace exhibits, in fusing various metals. The sounds which accompanied the wondrous picture, struck the astonished ear of the spectator as no less preternatural; for to add a more awful character to peals of thunder and the accompaniments of all the hollow machinery that hurled balls and stones with indescribable rumbling and noise, an expert assistant swept his thumb over the surface of the tambourine, which produced a variety of groans, that struck the imagination as issuing from infernal spirits.

Such was De Loutherbourg's Eidophusikon; and would that it were in being now, when the love of the fine arts has spread in so vast a degree!—That knowledge that would have appreciated its merit having increased a thousand fold, since the period when the greatest scene-painter in the world was induced to dispose of his wondrous little stage, because the age could not produce amateurs suffi-

cient, after two seasons, to muster an audience to pay for lighting his theatre.

THE INFANT HERCULES, BY SIR JOSHUA REYNOLDS.

THE Empress Catherine, wishing to possess a picture by our immortal president, Sir Joshua Reynolds, gave him an order to paint one, leaving the choice of the subject to his better judgment. He selected that of the Infant Hercules strangling the serpent, in allusion to the infant exertions of the colossal empire of Russia. The subject was generally well chosen, and certainly not inapplicable; but it has been supposed it was not entirely pleasing to her imperial Majesty, who, perhaps, did not quite agree with the painter, that her empire was in its leading strings. Be that as it may, the picture was placed in the hermitage for her Majesty's inspection; and when she came with her courtiers, Doyen and other artists were present. Her Majesty spoke to them of the great talents of Sir J. R., whom she admired, not only as a painter, but as an author; and gave Mr. Walker, an English engraver, a copy of his excellent discourses to the Royal Academy, which she had read, and caused to be translated for the use of the students in her Imperial Academy of Arts. The picture was not so much admired as it ought to have been. The style was new to them, and his mode of loaded colour-

ing not understood; in short, it was too voluptuous for their taste; for, however exquisite his feeling may be, his undecided drawing, and his distribution of effect, light, and shadow, are certainly not in the severe classic style of N. Poussin. Doyen was asked his opinion of it, when in somewhat of a sarcastic style, he kept up a running fire of short peppering exclamatory petards.

'Superbe tableau!
Magnifique!
Grand effet!
Beau coloris!
Plein d'expression.'

Then after some little hesitation, he added with emphasis, "Renversez le, c'est toujours un beau tableau." In short, turn it topsy-turvy, it is always a fine picture.

SALVATOR ROSA'S OPINION OF HIS OWN WORKS.

A ROMAN noble endeavouring one day to drive a hard bargain with Salvator Rosa, he coolly interrupted him to say, that, till the picture was finished, he himself did not know its value; observing, "I never bargain, Sir, with my pencil; for it knows not the value of its own labour before the work is finished. When the picture is done, I will let you know what it costs, and you may then take it or not as you please."—"Signor, io non pattegio mai col mio pennello, perchè non può esso saper il valore del suo lavoro finchè terminato

noi l'abbiame. Quando sara fatto, vidiro ciò che costa ; e stara à voi il prendere." *Pasoli.*

PICTURES OF THE LATE J. J. ANGERSTEIN, ESQ. IN PALL-MALL, NOW FORMING THE NATIONAL GALLERY

(*From the Rev. Mr. Dallaway's Account of British Galleries.*)

1.	The embarkation of the Queen of Sheba	*Claude*
2.	The Marriage of Rebecca	*Claude*
3.	Ganymede	*Titian*
4.	The Rape of the Sabines	*Rubens*
5.	The Emperor Theodosius expelled the Church by St. Ambrose	*Vandyck*
6.	St. John in the Wilderness	*A. Caracci*
7.	Susannah and the Elders	*Lud. Caracci*
8.	A Bacchanalian Triumph	*N. Poussin*
9.	Ermeina with the Shepherds	*Domenichino*
10.	Philip the Fourth of Spain, and his Queen	*Velasquez*
11.	Venus and Adonis	*Titian*
12.	Landscape—"Morning"	*Claude*
13.	An Italian Sea-port—"Evening"	*Claude*
14.	The Raising of Lazarus	*Seb. del Piombo*
15.	A Concert	*Titian*
16.	Pope Julius the Second	*Raphael*
17.	Christ on the Mount	*Correggio*
18.	Portrait of Govartius	*Vandyck*
19.	The Nativity	*Rembrandt*
20.	The Woman taken in Adultery	*Rembrandt*
21.	The Embarkation of St. Ursula	*Claude*
22.	Abraham and Isaac	*G. Poussin*
23.	A Land Storm	*G. Poussin*
24.	A Landscape, with Cattle and Figures	*Cuyp*

25. Apollo and Silenus - - *A. Caracci*
26. Holy Family in a Landscape - *Rubens*
27. The Portrait of Rubens - - *Vandyck*
28. Studies of Heads - - *Correggio*
29. Studies of Heads - - *Correggio*
30. 31. 32. 33. 34. 35. The Marriage-a-la-Mode - *Hogarth*
36. Portrait of Lord Heathfield - - *Sir J. Reynolds*

THE ADELPHI BUILDINGS.

(From the Somerset-House Gazette.)

PERHAPS there is no architectural curiosity in London, of equal interest, so little known as the extraordinary vaults beneath the Adelphi Buildings, —and thousands pass its Durham-yard entrance in the Strand, which, by the bye, is immediately under the institution of the Society of Arts, without knowing that they are so near to an object that would, by many, be thought worthy of particular notice, if a shilling was charged for the privilege of inspection. These vaults are the substructure of the whole Adelphi, and upon which it is supported in a similar way to those portions of the city of Paris which are above the Catacombs, except that the latter is a mere excavation producing caverns, whilst the former is a noble work of art—

exhibiting the ingenuity of the architect, and the boldness of his enterprize.

This immense building speculation, was erected about the year 1770, by Robert, John, George, and William Adam; and each name is given to a street in these buildings called, from the Greek, "Adelphi," or the Brothers, and the vaulted avenues beneath, and which lead to the river side, were also named in correspondence with them. Robert Adam, the elder brother, visited Palmyra and Balbec, the remains of celebrated cities in the deserts of the east, and had thence acquired a peculiarity of style in architecture, which he displayed in the ornamental portions of these buildings; to this manner he man steed a decided preference, introducing an exuberance of delicate ornament in all his after works, which were very considerable; in fact he exhibited no small portion of zeal in furthering any good object that had engaged his feelings, and amongst them was his attempt to *import* and benefit the lower order of his countrymen—North Britons.

When he commenced this extensive building, he sent to Scotland for ship-loads of them, patronizing all the robust sons of the Land-of-Cakes that were willing to *rise*, by shouldering the hod and *mounting* the ladder; and to the honour and mortification of the legitimates in that way, the Pats and the Murphies, who, time out of mind, had

monopolized the honours of both, shoals of them arrived and were duly entered at their posts. But it was soon perceived that these laborious honours were not in accordance with their natural habits, for *Saundy* was thought to be too long pondering on the *ponderosity* of the burthen before it arrived at his shoulders, and too often making *abstract calculations* on the *steps* he was to take before it could arrive at its destination at the ladder top. The Adams' were good calculators too, and moreover gifted with a sort of national philosophy; so considering that the change of habit was perhaps too sudden for these candidates for London employment, they hastily sent back to Scotland for eleven Scotch agricultural accompaniments called bagpipes, who were *invoiced* as the *longest and soundest winded blowers* that had been exported since the Union. Months after their arrival they were to be heard in and about the buildings, from the barges of bricks that were unloading, to the middle and topmost scaffold; and below, the vaults were made to ring with the nasal sound, long before an echo had taken possession of their recesses and intricacies: this evidently revived the drooping spirits of these meditative labourers; but it was eventually discovered that the Adams' had successfully bribed the DRONES to play in *quicker time* than had ever been practised in fair Scotia. From that moment the PIPER had lost his charm, the lofty ladder and

the towering scaffold were despised, and the Saundies having had ample opportunity to *look about them*, relinquished, as they significantly called it, the CURSE OF ADAM, for *less* labour and *more* pay.

They were succeeded by the rejoicing Irish, who always labour cheerfully if treated kindly, and in this instance they were more than usually industrious; for, said a shrewd "Paddy" to his companions, on the first Saturday night of their employment, "My darling," said he to a bivouac of them, "these Scotch plodders, bodder them all, have a mind that we should do as much as themselves, and so, though they have taken away their bagpipes, by the powers they have '*elegantly*' left us their FIDDLE."

INIGO JONES.

IF a table of fame were to be formed for men of real and indisputable genius in every country, Inigo Jones would save England from the disgrace of not having her representative among the art. This celebrated architect was bound apprentice to a joiner; but, even in this obscure situation, the brightness of his genius burst forth so strongly, that he was patronized by the Earl of Arundel, who sent him to Italy to study landscape painting, to which his inclination then pointed. When at Rome, he found that nature had not formed him to decorate cabinets, but to design palaces. After

remaining some time in Italy, Christian IV. invited him to Denmark, and appointed him his architect. He afterwards returned to England, and was employed in repairing St. Paul's, in 1663. He also designed the Palace at Whitehall, and erected the Banqueting-House, the Church and Piazza at Covent-garden, and several other private buildings. Jones was surveyor-general of the king's works to James the First; but he refused to accept any salary, until the heavy debts contracted under his predecessor had been liquidated. Upon the accession of Charles, he was continued in his office; when his salary as surveyor was eight shillings and fourpence per day, with an allowance of forty-six pounds a year for house rent.

BICKERTON'S MIDNIGHT CONVERSATIONS.

Weaver Bickerton, who lived in Temple Exchange-passage, Fleet-street, was a noted publisher of humorous prints. He retained some scribblers, who used to write verses to his plates, for a hot supper, part of a bowl of punch, and half-a-crown, that entertainment being the stipulated price for an afternoon's work. "What roaring doings," says the Editor of 'Wine and Walnuts,' "marked the midnight conversation at Weaver Bickerston's."

GARRICK, HOGARTH, AND DE LOUTHERBOURG.

Although Garrick tolerated many of the exist-

ing absurdities, yet the reformation of the costume of the stage commenced under him, and was much advanced during the latter period of his management. Hogarth had exposed the burlesque appropriation of the bag wig to ancient heroes, and other anachronisms, and had suggested improvements to his friend Garrick, which he adopted. It was, however, to De Loutherbourg that the stage was most obliged for the splendour of the *scene*, not only as to the painting, but as to the more appropriate garb of the actors; and Garrick, with his advice and by his assistance, began that which John Kemble so successfully followed and improved.

THE CORREGGIESCITY OF CORREGGIO.

No one can observe this great artist's powers of expression, without adverting to the beauty which he possessed exclusively, or at least shared only with Leonardo da Vinci; namely, the lovely and exquisite smile which plays on his female countenances, and which has been distinguished by the epithet of *Correggiesque*, or grace of Correggio. This trait, as difficult to describe as to imitate, has been happily indicated by Dante.

VANDYKE'S EQUESTRIAN PORTRAIT OF CHARLES I.

ALTHOUGH Vandyke was not endowed with the same fertility of genius which characterized his

master, although he does not seem to have had the same confidence in himself, or to have dared to make the same bold and extraordinary attempts, yet he possessed more delicacy of taste, and his portraits are superior to those of RUBENS. That of Charles I. belonging to the Duke of Marlborough, and exhibited at the British Institution in 1815, shews how much delicacy of execution may be combined with breadth and with dignity. No painter knew better how to appreciate these qualities than Sir Joshua Reynolds, and he pronounced it to be the finest equestrian portrait which had ever been produced.

FILIAL AFFECTION.

THE late Mr. James Hopwood, the engraver, possessed but slender talents as an artist. Unacquainted with the principles of the art, he might be said to work in the dark; and every gleam of light which he obtained, served but to show some deviations from the right path: his struggle to advance was thus in some measure actually impeded by accessaries of partial knowledge. It was principally by the exertions of his eldest son, William, that the name of the father became identified with so many works before the public; and nothing could exceed the exemplary perseverance and patient industry with which he seconded the efforts of his father.

One morning, at a time when William was only fifteen years of age, Mr. Hopwood was induced by some unaccountable circumstance to rise at two o'clock, and proceed to the engraving-room, where he surprised his son hard at work; and he then learnt, that although he was in the habit of poring over the copper for thirteen or fourteen hours in the day, yet it was his uniform practice at night, as soon as he conceived all the family were asleep, cautiously to get up, to relight his lamp, and in silence and secresy to continue his drudgery for three or four hours, in order to expedite plates, the early completion of which he knew to be essential to the comfort of those to whom he thus proved the ardency of his filial and fraternal affection.

SOPHONISBA ANGUSCIOLA.

This ingenious female artist was born at Cremona, of a noble family, in 1533. Her first instructor was Bardino Campi, but she learned colouring and perspective from Bernardo Gatti, called Soiaro. One of her first performances was the portrait of her father, placed between his two children, with such strong characters of life and nature, a pencil so free and firm, and so lively a tone of colour, as commanded universal applause. But though portraits engrossed the greatest part of her time, she also designed several historical subjects, the figures in which were of a small size,

touched with spirit, and with attitudes easy, natural, and graceful. In 1561, Sophonisba, by which name she was always called, went to Madrid, with her three sisters; and while there, she painted the portrait of Queen Isabella, which the King sent to Pope Pius IV. This picture was accompanied by a letter to his Holiness from Sophonisba, who was honoured with a gracious answer in the Pope's own hand, highly complimentary to her talents, and assuring her that he had placed her performance among his choicest curiosities. Palomino says, that she died at Madrid in 1575; but this is incorrect, for she returned to her native place, where, by continual application to her profession, she lost her sight. In this state she was visited by Vandyck, who used to say, that he had received more practical knowledge of the principles of his art, from a blind woman, than by studying all the works of the best masters in Italy. She died at Cremona in 1626.

POETRY AND PAINTING.

A NUMBER of friends had one day met in the painting-room of Annibale Caracci, among whom was his brother Agostino, whose pride it was to be thought as distinguished for his skill in poetry, as Annibale was for his skill in painting. Agostino had just arrived from Rome, and after praising greatly the monuments he had seen there of ancient

sculpture, he enlarged particularly on the beauty of the Laocöon.

Annibale neither said any thing, nor seemed to pay any attention to the eloquence of his brother, while every other person present was listening with the most intense interest. He even turned aside, and, as if he had nothing better to do, began with a careless air to exercise his pencil on the wall. Agostino, piqued at his brother's apparent indifference, called out to him, and asked, "Whether he did not think the Laocöon was all that he had been representing?" Annibale turning round, replied, "Yes, indeed, brother, and behold there what you have been describing." While Agostino had been talking, Annibale was occupied in sketching on the wall a representation of the admirable group of sculpture which was the subject of eulogium. The sketch was happy, and the company loud in the expressions of their admiration. Agostino confessed that his brother had fallen on a mode of exhibiting the beauty of the work in question, which left far behind any representation he could give in words. Annibale withdrew smiling, saying, that "*Poets painted with words, painters with the pencil.*"

PARSONS THE COMEDIAN.

THIS eminent comic actor was born in Bow-lane, Cheapside, in 1736, and was educated at St. Paul's

school. At the age of fourteen he was articled to an architect, and while studying his profession, distinguished himself by his drawings, for which he obtained several premiums from the Society of Arts in the Adelphi. At the expiration of his articles he took to the stage, and became one of the most popular comedians of his time. He died February 3, 1795. Parsons never relinquished the pencil, and many of his pictures are still in the possession of his friends. They consist of architectural subjects, landscapes, and fruit pieces. The latter are said to be peculiarly excellent.

NATIONAL TASTE OF ITALY.

THE Italians have an hereditary passion for architecture, and an attachment to the local monuments it has raised, which is often very remarkably displayed. Mr. Rose, in his Letters from Italy, mentions that he was once in a small subalpine town, a steeple in which was struck and injured by lightning. In the week succeeding this accident, six thousand francs, a large sum in Italy, were subscribed from the same village, towards repairing it, besides large contributions from the peasantry, in wood, stone, and gratuitous labour. On the day when the celebrated Horses of Venice were restored to that city, after the capture of Paris in 1814, a general movement was to be seen among the populace. They assembled in groups, with tears in

their eyes, talking over their departed happiness and grandeur, favourite topics with the Venetians of all classes; and "I am assured," says Mr. Rose, "that had there been a leader to animate them, the canals of Venice might have run red with Austrian blood."

BUST OF SIR JOSHUA REYNOLDS, P.R.A.

BY JOHN BACON, JUN. R.A.

Inscription on the Plinth:

BY R. PAYNE KNIGHT, ESQ.

JOSHUA REYNOLDS
PICTORI SUI SÆCULI FACILI PRINCIPI,
ET SPLENDORE ET COMMISSURIS COLORUM,
ALTERNIS VICIBUS LUMINIS ET UMBRÆ,
SESE MUTUO EXCITANTIUM,
VIX ULLI VETERUM SECUNDO.
QUI, CUM SUMMÀ ARTIS GLORIÀ MODESTE UTERETUR,
ET MORUM SUAVITATE, ET VITÆ ELEGANTIA,
PERINDE COMMENDARETUR;
ARTEM ETIAM IPSAM, PER ORBEM TERRARUM,
LANGUENTEM ET PROPE INTERMORTUAM,
EXEMPLIS EGREGIE VENUSTIS SUSCITAVIT,
PRÆCEPTIS EXQUISITE CONSCRIPTIS ILLUSTRAVIT,
ATQUE EMENDATIOREM ET EXPOTITIOREM,
POSTERIS EXERCENDAM TRADIDIT;
LAUDUM EJUS FAUTORES ET AMICI
HANC EFFIGIEM POSUERUNT.
1813.

The same inscription is also affixed to Flaxman's statue of the same great painter in St. Paul's.

THE NORFOLK SHIELD.

(Exhibited at the British Institution in 1822.)

THIS shield was given (according to a long received, but lately controverted, tradition) by Cosmo, second Grand Duke of Tuscany, to Henry, Earl of Surrey, as a reward of his prowess after a tournament. It is composed of wood, with leather stretched over it, of a hemispherical form. It is painted in *chiaro-scuro*, the shadows being much heightened with gold. The exterior subject is Curtius leaping into the gulf; and the inside is divided into two compartments, by means of the loops through which the arm was introduced; the one representing Porsenna at the altar; the other, Cocles at the Sublician bridge. It is now preserved among the archives at Norfolk-house. Dr. Nott (in his introduction to his edition of Lord Surrey's Poems, p. 40, 4to. 1815,) labours to prove, that this shield *did not belong* to Lord Surrey, but was merely a curiosity acquired by the celebrated collector, Thomas, Earl of Arundel, who had it introduced into the family picture, by Fruitiers, which was engraved by Vertue. His Grace the Duke of Norfolk has a drawing taken from it, by Vertue, to which (and not on the shield) is affixed the name of *Johannes Stradanus*,

who lived some years after Lord Surrey. *Giulio Romano* is known to have painted shields in a similar manner, and Dr. Nott has adduced no argument which would disprove it to have been the work of the last-mentioned master.

CHARACTER OF SIR CHRISTOPHER WREN, BY HORACE WALPOLE.

A VARIETY of knowledge proclaims the *universality*, a multiplicity of works the *abundance*, and St. Paul's Cathedral the *greatness* of Sir Christopher Wren's genius. The noblest temple, the largest palace, the most sumptuous hospital in Great Britain, are all the work of the same hand. Besides St. Paul's, Hampton Court, and Greenwich Hospital, all of which were erected by him; he built above fifty parish churches, and designed the Monument, on which he intended to erect the statue of Charles II. instead of the pot of flames which we now see; but in this, as in many other instances, he was over-ruled by men of inferior judgment. When Sir Christopher had lived to see the completion of St. Paul's, the fabric and the event left such an impression of content on the mind of the good old man, that being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He died in his chair, at the great age of ninety-one, and was buried under the dome of St. Paul's,

where the following inscription comprehends his merit and his fame,—

"*Si monumentum requiris circumspice!*"

TASTE AND FASHION AT THE COMMENCEMENT OF SIR JOSHUA REYNOLDS' CAREER.

TASTE and fashion seldom, perhaps, go hand in hand; but they never were more at variance than when Sir Joshua was in the full exercise of his powers. Female dress was never more unfavourable to the painter's art than at that period, and yet female beauty was never represented with more fascinating charms than by his pencil. The truth is, that he was one of the greatest masters of grace and elegance that ever lived: "he touched nothing which he did not adorn;" and his works prove to us, how much more depends upon the artist's skill in treating his subject, than upon the subject itself. His practice we have before us; his theory will be found in those excellent discourses which he delivered at the Royal Academy,—which can never be read by the lover of the arts without interest, by the scholar without delight, or the painter without instruction. Some of us remember the kindness of his heart, and the complacency of his character: these dispositions led him, in the practice of his art, generally to select subjects which belong to the gentler feelings and the kindlier affections of our nature: but the examples here presented

to us fully show, that the most forcible expression of the strongest passions was not above his reach.

We are proud of our countryman; we rank him among the most eminent painters the art has produced; we honour his name; and we hope others may be led to the same path, and may be excited by his success to similar exertions.

Preface to the Catalogue of the Exhibition of the British Institution in 1815.

YOUTHFUL EMINENCE IN ART.

LUDOVICO CANGIAGIO, one of the most eminent of the Genoese painters, was also one of the most expeditious, as he worked equally well with both hands. By this unusual power, he executed more designs, and finished more grand works, with his own pencil, in a much shorter time than most other artists could do with several assistants. At the age of seventeen, this artist was employed to assist in painting the front of an elegant house in fresco. On his entering on the work, the other artists, who were Florentines, were already on the scaffold. Observing his youthful appearance, they concluded he could be nothing more than a grinder of colours. As soon, therefore, as he took up the palette and pencils, they became apprehensive that he would spoil the work; but after a very few strokes of his pencil, they had reason to be of a

very different opinion, and paid tribute to his uncommon abilities.

THE PALACE OF SANS SOUCI.

(From the Somerset House Gazette.)

Sans Souci, bearing its name, like Wilhemshohe at Cassel, in bad taste, but with gold letters, on its front, stands on an eminence close behind the town. It is a long low building, destitute of architectural parade, although adorned with a double circular portico,—a beautiful object in itself, but much too magnificent for the main building. The prospect is confined; it has, however, as much of what is pleasant as could be found in the country. It takes in a large portion of the Havel, spreading out its lakes among green fields and wooded eminences, and here and there diversified by a passing sail. Were it less pleasing than it really is, who would not gaze upon it with interest, when he reflected that Frederick loved to dwell upon its features, and sought in them the only repose which he allowed himself to enjoy, from the dangers of the field, and the labours of the cabinet? Even the bad humour into which a stranger is thrown by the mean and disgraceful, but privileged, extortions of the attendants, gives place to the respectful interest with which he lingers among the scenes that supplied the simple pleasures of, not only a great, but a wonderful man.

The apartments of the king himself are extremely simple. Like the rest of the palace, they are hung with mediocre French pictures, which it is to be hoped, for the sake of Frederick's taste, he took no pleasure in looking at. He had more fitting companions in some ancient busts, set up in a long narrow gallery, in which he used to walk, when the weather denied this exercise out of doors. The library, a small circular room, contains his books as he left them. They are all French, but many of them are translations of the great productions of other countries. Frederick's bell, his inkstand and sand-box, his sofa and little table, still retain their place. The bed has been removed from the chamber where he died, and a writing-desk occupies the place of the old chair, in which he breathed his last; trifling alterations, no doubt, but injurious to the romance of a thing. The portrait of Gustavus Adolphus, the only ornament which Frederick admitted into his bed-room, has been allowed to remain. The apartment which was appropriated to Voltaire is the most vulgar of all. The walls are covered with flowers and garlands, coarsely carved on wood, and bedaubed with glaring colours. I know not who selected this style of ornament; but the crowd of wooden parrots, perched among the wooden chaplets, proves either the bad taste of the poet, or the satirical humour of the King. Some other apartments are

splendid in their architecture and decorations; but there are more splendid things of the same kind in fifty other palaces. We do not visit Sans Souci because it is a palace, but because Frederick the Great lived in it.

The grounds are not extensive. In that part of them which lies immediately below the palace, and was the favourite resort of the monarch, all is rich, shady, and tranquil; you would believe yourself a thousand miles from the bustle of men. Even the French-horns of the Jäger Guards, swelling from the barracks below, instead of disturbing, only sweetened the repose of the scene. Those parts of the grounds, again, which are thrown open indiscriminately to the public, are merely shady, sandy promenades, commonly terminated by a small building, either an European oriental, or a modern antique. Frederick could not give his subjects and visitors much varied scenery, or many picturesque glimpses, but he gave them a profusion of pillars and pediments. He seems to have been fondly tied to every thing which contributed to his pleasures; and no great monarch's pleasures were more simple and innocent. His generals do not seem to have stood higher in his heart than his dogs. A number of the latter are buried in the grounds, and honoured with tombstones. Beside them lies the horse which bore him through many a hard-fought field in the seven years' war.

CAMEO MANUFACTURE.

At the celebrated baths of San Phillipo there is a petrifying spring which is applied to the formation of cameos and various ornaments. The spring issues from Monte Amiato, about four miles from Radicofani, on the route between that town and Sienna, and is situated about half a mile from the road. The water is in such quantity as to form a large torrent; and so hot, that it cannot be borne by the human body at its source. The water is perfectly transparent, but holds in solution a considerable quantity of sulphur, and an immense portion of carbonate of lime.

The manufacture of cameos, &c. from this petrifying water, was established by the Peter Leopold, who so magnificently patronized all the sciences and arts. It is at present under the direction of Signor Pagliari, an artist of great ingenuity. The process is very simple. An impression of the medal is first taken in sulphur, or what is still better, on glass, and the impressed figure or mould is then placed in the course of the stream, so as to receive a continual and equable dash of water, which deposits its earthy matter on the impressed surface, and thus takes, with the greatest fineness and precision, the figure of the body on which it consolidates. The cast thus obtained, may be made of any thickness. The time employed in its formation, is ten or twelve days.

By an ingenious variation of the process, Signor Pagliari is able to form a cast of different coloured marbles, so as to represent a white figure in relief of a blue or yellow ground, and *vice versâ*. This is done by first forming the cast white as usual, then separating from it all the parts not projecting in relief, and exposing it as before to a second process of deposition from water previously coloured. The coloured carbonate attaches itself to the white figure, and thus forms a ground on the stratum of coloured matter, on which the white matter rests; but in such a manner, as to form one solid and continuous substance. Pagliari charges according to the dimensions of the cast; for a cast of one inch in diameter, one Paul, or five-pence English; and for one of eighteen inches, thirty Pauls.

PORTRAIT OF MONA LISA SITTING IN A CHAIR; BACK-GROUND, A LANDSCAPE, WITH A BRIDGE.

(Exhibited at the British Institution in 1823.)

THIS celebrated female was the wife of Francesco Giocondo: her portrait is said to have employed Leonardo during four years. There is another at Florence. Lanzi observes, "Il tanto celebre ritratto di Mona Lisa, lavoro de quattro anni, e non dato mai per finito." It is not known how this portrait was brought to England, but it was given to Sir J. Reynolds by the late Duke of Leeds.

Mafrictte (in his *Lett. Pittor.* vol. ii. p. 175) reports this picture to have been in the collection of Francis I., who gave for it 4000 crowns. In Vasari's time, it was in the collection at Fontainbleau: it was afterwards removed to Versailles. *L'Espicié. Catalogue Raisonnée des Tableaux du Roy*, T. I. p. 13. Leonardo wrote treatises upon Painting and Mechanics. The best edition was published by *Raffaelle du Fresne*, fol. Paris, 1651; translated by J. F. Rigaud, with a life by *J. S. Hawkins*, 8vo. 1802. Twelve volumes of Tracts and Designs, MSS. were preserved in the Ambrosian Library. A large volume of his Drawings, preserved by Pompeio Leone, which belonged to King Charles I., is now in his Majesty's collection, fac-similes from which have been published by *J. Chamberlain, Esq. imp. fol.* The best criticisms upon his works are those of *Marriette* and *Bottari*. Drawings in his Majesty's Library, by Holbein, Leonardo da Vinci, and the three Caracci, have been engraven and strictly imitated under the care of F. Bartolozzi, and published in three volumes, imp. folio, by J. Chamberlain, Esq.

PICTURES BY SOPHONISBA ANGUSCIOLA.

At Lord Spencer's, at Wimbledon, is a portrait of Sophonisba playing on the harpsichord, painted by herself; an old woman appears as her

attendant, and on the picture is written Jussu Patris. And at Wilton, in the Pembroke collection, is the Marriage of St. Catherine, painted by Sophonisba. She had three sisters.—1st, Lucia, who painted portraits with a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of colouring, as in the justness of the resemblance.—2d, Europa Angusciola, from her infancy manifested an extraordinary genius for the art, and showed such taste and elegance in her manner of design as procured a degree of applause almost equal to that bestowed upon her sister.—3d, Anna Maria Angusciola, who had also a similar taste, but in an inferior degree. A portrait of one of these sisters, painted on panel by Sophonisba, was sold in 1801, at the sale of Sir William Hamilton's pictures; and the late Mr. Gough had a miniature portrait of this celebrated lady painted by herself, with the following inscription:—"Sophonisba Angusciola, virgo, ipsius manu ex speculo depicta Cremonæ."

EARLY ENGRAVERS.

Marc Antonio Raimondi, who, by studying Albert Durer's works, had improved the art of engraving, was amongst the first who carried it to Rome, when the genius of the divine Raffaelle presided over the Roman school. Those who are

conversant in the fine arts know how much this painter encouraged engraving in Marc Antonio, his ingenious pupil. Examine that engraver's works, and there will be found evident proofs of it; so much does he breathe, in his finest prints, the spirit of his sublime author. Other painters of the Roman school, as well as Parmigiano, Salvator Rosa, &c. have transmitted to us many fine compositions in this art.

RYSBRACK'S HERCULES.

Rysbrack, the sculptor, piqued at Scheemaker's success in Shakspeare's monument in Westminste Abbey, produced his three statues of Palladio, Inigo Jones, and Fiaminigo, and at last, his *chef d'œuvre*, his Hercules; an exquisite summary of his skill, knowledge, and judgment. The Hercules, for which he borrowed the head of the Farnesian god, was composed from various parts and limbs of seven or eight of the strongest and best made men in London, chiefly the pugilists of the then flourishing Amphitheatre for boxing. The arms were Broughton's, the breast from a well-known coachman, and the legs were those of Ellis, the celebrated painter, who frequently visited that gymnasium. The statue was purchased by Mr. Hoare, and is the principal ornament of the noble Temple of Art at Stourhead, the seat of Sir Richard Colt Hoare's.

GEORGE MORLAND'S FIRST PATRON.

After this great but dissolute genius left his father's roof, and became his own master, his first employer was an Irishman, in Drury-lane, who kept him constantly at his easel, by being always at his elbow. His meals were carried up to him by the shop-boy; and when his dinner was brought, which generally consisted of sixpenny-worth of meat from a cook's shop, and a pint of beer, he would sometimes venture to ask if he might have a pennyworth of pudding. If he asked for five shillings, the Hibernian would reply, "D'ye think I'm made of money?" and give him half-a-crown. Morland, however, painted pictures enough for this man to fill a room, the price of admittance to which was half-a-crown.

From this state of bondage he was released by an invitation from Mrs. Hill, a lady of fortune, then at Margate, to paint portraits there for the summer season. Morland stole away from his Irish keeper to Margate, and was there introduced to abundance of lucrative employment.

In the ensuing winter he returned to London. He was now rising so much in repute, that the prints engraved from his pictures had an unparalleled sale, both at home and abroad. In a short time so great was the demand for any thing from his hand, that though often ill paid, he could earn from seventy to a hundred guineas a week. Un-

fortunately, no man could be more regardless of money; and while affluence was at his command, he scarcely ever knew what it was to be out of want. He was in the constant habit of giving bills of credit; and when they became due, he rarely had the cash ready to discharge them. In order to have a note of twenty pounds renewed for a fortnight, he has been known to give a painting that has been immediately sold in his presence for ten guineas. Morland's easel was always surrounded by associates of the lowest cast, horse-dealers, boxers, jockies, cobblers, &c. He had a wooden frame placed across his room, similar to that in a police office, with a bar that lifted up, to allow those to pass with whom he had business, or who enjoyed his special favour. He might have been said to be in an academy in the midst of models. He would get one to stand for a hand, another for a head, an attitude, or a figure, according as their countenance or character suited. In this manner he painted some of his best pictures, while his companions were regaling on gin and red-herrings around him. Morland never let slip an opportunity which he could turn to his professional advantage. Just as he was about to begin his four pictures of the Deserter, a serjeant, drummer, and soldier, on their way to Dover in pursuit of deserters, came in for a billet. Morland seeing that these men would answer his purpose, treated

them plentifully, while he was making enquiries on the different modes of recruiting, with every particular attendant on the trial of deserters by court-martial, and on their punishment. He then took them to his house, where he gave them plenty of ale, wine, and tobacco, and caroused with them all night, employing himself busily in sketching and noting down whatever was likely to serve his purpose.

Nature was the grand source from which Morland drew all his images. He was fearful of becoming a mannerist: with other artists he never had any intercourse, nor had he prints of any kind in his possession; and he often declared that he would not go across the way to see the finest assemblage of paintings that ever was exhibited. He was once induced to make a journey with Mr. Ward, on purpose to view Lord Bute's collection; but having sauntered through one of the rooms, he refused to see any more, declaring that he was averse to contemplate any man's works, lest he should become an imitator.

GEORGE MORLAND'S BARONETCY.

At the death of his father, Morland was advised to claim the dormant title of Baronet, which had been conferred on one of his lineal ancestors by Charles II. Finding, however, that there was no emolument attached to it, he relinquished the dis-

observing, that "plain George Morland could always sell his pictures, and there was more honour in being a free painter, than a titled gentleman; that he would have borne the vanity of a title, had there been any income to accompany it, but as matters stood, he would wear none of the fooleries of his ancestors."

SIR ANTONIO MORE AND PHILIP II.

Philip the Second of Spain, who made slaves of his friends, friends of his painters, treated Sir Antonio More, who was employed by him in painting portraits, with extraordinary familiarity. This great artist had not all the courtly discretion of his pupil, Coello, and met the king's advances with the same ease that they were made. One day, while he was at his work, and Philip looking on, More dipt his pencil in carmine, and with it besmeared the hand of the King, who was resting his arm on More's shoulder. The jest was rash, and the character to which it was applied not to be played upon with impunity; the hand of the Sovereign of Spain, which even the fair sex kneel down to salute, was never so treated since the foundation of the monarchy. The King surveyed it seriously for a while, and in that perilous moment the fate of More balanced on a hair. The courtiers who were in attendance revolted from the sight with horror and amazement; caprice, or

rather pity, turned the scale, and Philip p... silly action off with a smile of complacency. The painter, dropping on his knees, eagerly embraced those of the King, and kissed his feet in humble atonement for his offence. All was well, or at least seemed to be so; but the person of the King was too sacred in the consideration of these times; and the act was too daring to escape the notice of the awful office of the Inquisition. These *enlightened* fathers, weighing all the circumstances of the case, learnedly concluded that Antonio More, being a foreigner and a traveller, had either learnt the art of magic, or obtained in England some spell or charm, wherewith he had bewitched the King. If More had contended that he practised no other charms upon Philip than those of his art, which over some minds has a kind of bewitching influence, such a plea would scarce have passed with his judges, whose hearts were far out of the reach of such mechanical fascination; and as little would it have served his cause to plead the natural gaiety and good humour of the monarch; so that his condemnation would have been inevitable, and no doubt the tragedy of poor Torregiano would have been revived on this occasion, had not one of Philip's ministers luckily snatched him from his fate, while the torturers were preparing to force out the impious secrets of his black and diabolical art. This minister sent More to Brussels,

without loss of time, on the feigned pretence of an immediate and pressing avocation. It was in vain that Philip entreated him to change his resolution; in vain that he solicited him by letters under his own hand, couched in terms the most kind and condescending, and containing declarations even of affection to his person, as well as esteem for his talents. The terrors of a tribunal, from which even the royal hand could not snatch him, weighed down all the caresses and all the supplications of the King, and More departed, loaded with the rewards of Philip's munificence, and penetrated with the proofs of his complacency and indulgence.

THE CELEBRATED HEAD OF GOVARTIUS, BY VANDYKE.

(Now in the National Gallery, formerly the Angerstein Collection.)

The way in which Mr. Angerstein became possessed of this picture, affords a striking illustration of his character. It belonged to a gentleman who was the confidential clerk of a mercantile house in the city, and who having some taste for the arts, had gradually got together a small collection of paintings. Mr. Angerstein hearing of this particular picture, called to see it, and was so much charmed with it, that he wished to purchase it. The proprietor asked five hundred guineas for his favourite. Mr. Angerstein thinking it too much,

offered three hundred, which offer was declined, and the negotiation terminated. Some years afterwards an unfortunate misunderstanding having taken place between the individual alluded to and his employers, he lost his situation, which was a very lucrative one, and having a family, he in short became so much embarrassed, that he was under the necessity of disposing of his collection. Recollecting Mr. Angerstein's partiality for the portrait of Govartius, he wrote to that gentleman, mentioned his reduced circumstances, and intimated his readiness to accept the offer of three hundred guineas, which Mr. Angerstein had formerly made him. Mr. Angerstein immediately sent for the picture by a messenger; who, at the same time, conveyed a letter to its owner, expressive of Mr. Angerstein's regret at his misfortunes, and enclosing a check for five hundred guineas. It is difficult to conceive a transaction which would more pleasingly exemplify the qualities of prudence and self-denial in the first instance, and of delicacy and generosity in the second.

VANLOO AND SIR JOSHUA REYNOLDS.

THE Chevalier Vanloo, the eminent portrait-painter, being in England, paid a visit to Sir Joshua Reynolds, and boasted of his great knowledge in the works of the different famous painters, saying, he could not be deceived or imposed on by

a copy for an original. Sir Joshua then showed him a head of an old woman, which he had copied from one by Rembrandt, and without letting him into the secret, asked his opinion upon it. The French painter, after a very careful inspection, said he could pronounce that it was undoubtedly an original picture by Rembrandt!

GENEROUS PATRON.

One of the best pictures by Berchem, an eminent Dutch master, was painted for the principal magistrate at Dort, in whose family it is still preserved. It is a view of a mountainous country, enriched with a great variety of sheep, oxen, goats, and figures, excellently pencilled, and most beautifully coloured. While Berchem was employed in painting the picture, the same burgomaster bespoke a landscape from John Both, and agreed to pay eight hundred guilders for each picture; but to excite an emulation, he promised a considerable premium for the performance which should be adjudged the best. When the pictures were finished, and placed near each other for examination, there appeared such an equality of merit in them, that the worthy magistrate generously presented both artists with an equal sum above the price which he had stipulated.

STATUE OF POMPEY.

The large statue of Pompey, in the Palazzo Spada at Rome, is believed to be the very same at the feet of which Cæsar fell; for it was found on the very spot where the Senate was held, on the fatal ides of March. It was discovered in clearing away the ground to make some cellars for a house. The greatest part of the statue lay under that house, but the head of it reached under the ground belonging to the adjoining house. This occasioned a dispute between the two proprietors, which was at last decided by Cardinal Spada. He ordered the head to be broken off and given to the latter, and the body to the former. This decision was made very prudentially; for the Cardinal was very anxious to get the statue into his own possession, and by this means he got it much cheaper than he could otherwise have done, the whole only costing him five hundred crowns.

HUMOROUS DESIGNERS.

JOHN BOWLES, at the sign of the Black Horse, in Cornhill, was among the first patrons of the old school of comic draughtsmen. His prices for works of art, however, were not sufficient to pamper the appetites of the thoughtless candidates for his favour. This old gentleman frequently boasted of having purchased certain early engravings, even of Hogarth himself, who was no impudent spark,

valued by the weight of the copper, at so much per pound!

RAFFAELLE AND THE BOLOGNESE SCHOOL.

At the time when Raffaelle possessed at Rome the reputation of being the mightiest living master of his art, the Bolognese gave all their suffrages to their countryman, Francois Francia, who had long exercised his art among them, and was undoubtedly a man of first-rate talents. These two artists had never personally met, neither had the one ever seen the works of the other; but a very friendly correspondence had been opened and continued between them. The desire of Francia to see some of the works of Raffaelle, of which he was every day hearing something more and more encomiastic, was extreme; but advanced years deterred him from undertaking the fatigues and perils of a journey to Rome. A circumstance at last occurred which gave him, without this trouble, an opportunity of seeing what he had so long desired. Raffaelle having painted a picture of St. Cecilia, to be placed in a chapel at Bologna, he wrote to Francia as his friend, requesting him to see it put up, and even to correct any defects which he might observe in it. As soon as Francia drew the picture from its case, and put it in a proper light for viewing it, he was struck with admiration and wonder, and felt painfully how much he was

Raffaelle's inferior. This picture was indeed one of the finest that ever came from Raffaelle's pencil; but it was only so much the more a source of grief to poor Francia. He assisted, as desired, in placing it in the situation for which it was intended, but he had never after a happy hour. In one moment he had seen all that he had ever done; all that had been once so much admired, thrown far into the shade; he was too old to entertain any hope, by renewed efforts, of coming up with the excellence of Raffaelle, or even approaching to it; and struck to the heart with grief and despair, he took to his bed, from which he never again arose. He was inaccessible to all consolation, and in a few days expired, the victim of a sublime melancholy, in his sixty-eighth year.

PORTRAIT OF CHAUCER.

THE portrait of Chaucer which is now in the Bodleian Library at Oxford, is a mere pen and ink sketch, drawn by Occleve, after Chaucer's death, and represents him in the walking or morning dress of that age; but about 1802, an early painting of Chaucer, believed to be coeval with his time, was found by Sir Richard Phillips in a lumber-garret of the house at Huntingdon in which Oliver Cromwell was born. It is on panel, about three feet six inches by two feet six inches, in the flat and unrelieved style of the early painters, but

accompanied by all those minutiæ of still life which characterize their works. The physiognomy is similar to that by Occleve, and the complexion, the hair, and the costume accord with Occleve's description of the poet. Coin lies scattered upon the table, indicative of his employment in the customs, and he carries the white wand of office in his hand. On a chest is spiritedly sketched his Knight's Tale, and in the back ground, in legible characters, stands the word Chaucer. If painted n the reign of Richard II., of which there appears little doubt, it is perhaps the oldest picture in England, and almost the oldest portrait in Europe. Its discovery and acquisition led Sir Richard Phillips to make it the basis of a gallery of original portraits of English poets and men of letters, and by various chances, he was enabled, in about twenty years, to assemble nearly fifty of these worthies, forming a collection of no common interest, and altogether unique. The design was soon imitated by others, and in consequence, portraits, which used to be thrown among lumber, soon acquired a price equal to fancy subjects by good masters.

WILSON THE LANDSCAPE PAINTER AND SIR WILLIAM BEECHEY.

Sir William Beechey having on one occasion invited Wilson to dine, before he consented,

he thus sounded his way:—"You have some daughters, Mr. Beechey?" "Yes, Sir." "Well, do they draw? all the young ladies learn to draw now." "No, Sir, they are musical." This was very well; his rough honesty dreaded an exhibition of performances in his art, which might place him in the dilemma of praising untruly, or condemning offensively; and the heart cannot but applaud his motive. Sir Joshua, with more gentlemanly humanity and less rigid morality, got out of the dilemma on such occasions, by uniformly saying, "Very pretty! very pretty!" Hard, indeed, and frequent are those cases, in which a man cannot make his conscience comport truly with his humanity; hence we may often pardon the weakness, while we condemn the motive,—something is to be conceded to the imperfection of our nature.

At other times of his visiting Sir William, which he frequently did of an evening, he would rarely take any thing more than a sandwich, without wine or ardent spirits; but if a tankard of porter, with a toast in it, were placed before him, it was irresistible, and he would partake of it when he had refused every thing else, but not to excess. On these occasions he said very little.

CARRINGTON BOWLES'S ARTISTS.

GEORGE BICKHAM used to design humourous subjects for Bowles at the Black Horse, in Cornhill.

Many of the comical cuts, coloured so smartly, yet attract the curiosity of gaping apprentices, grinning countrymen, properly so called, admiring sailors, watermen, porters, jocose shopkeepers, and such connoisseurs, at the old shop front near the north porch of St. Paul's. Those by Bickham, who was one of the well-known lively clubbists of this punch-drinking period, generally attracted public notice.

PAINTING THE DEAD.

BACICI, a Genoese painter, who flourished in the seventeenth century, had a very peculiar talent of producing the exact resemblance of deceased persons whom he had never seen. He first drew a face at random, and afterwards altering it in every feature, by the advice and under the inspection of such as had known the party, he improved it to a striking likeness.

CHARACTER OF POUSSIN.

NICOLO POUSSIN is allowed to have been an admirable artist; and the immense price which his pictures produced in every part of Europe, is an incontestible proof of his established merit.

No works of any modern artist have so much of the air of antique painting as those of N. Poussin. His best performances have a remarkable dryness of manner, which though by no means to be re-

commended for imitation, yet seems perfectly correspondent with that ancient simplicity that distinguishes his style. Poussin in the latter part of his life, changed from his dry manner to one much softer and richer, where there is a greater union between the figures and the ground, as in the Seven Sacraments.

THE POET, PAINTER, MUSICIAN AND SINGER.

SALVATOR ROSA'S greatest ambition was to obtain universal celebrity, and finding the immense difficulty of attaining his desires by his pencil alone, he adopted an expedient as whimsical as it was rare, by which he hoped to render his name famous. For this purpose he associated himself with a number of young men, who were stimulated by the same motives, and during the carnival, masked and otherwise disguised, represented a company of mountebanks. On these occasions, Salvator, as the wittiest and most fluent speaker, was chosen the head or leader, under the name of Forbica. This party exhibited themselves in several places, and by their wit and drollery, wherever they went, attracted great multitudes, amongst which they distributed ridiculous prescriptions for different diseases, skilfully adapting them to the various tastes of their auditors. The following summer he and his companions performed several comedies extempore, in which, as usual, he took the principal part, and

so much was he in favour with the citizens, that when some of the regular comedians, irritated by a witty prologue, in which he had treated them with no great ceremony, spoke of Forbica in very bitter terms; the greater part of the audience testified their displeasure by quitting the theatre. Salvator continued these exhibitions, to the great delight of all who heard him; for some time, occasionally singing extempore, at other times reciting lively and satirical verses on given subjects: sometimes accompanying his voice on some musical instrument, he would recite some little farce composed by himself.

His fame as an actor, a good singer, and a musician, now being pretty well known, he began to apply himself to the grand object—that of establishing himself as a painter. This he found no great difficulty, as he had already succeeded in ingratiating himself with many who had it in their power to serve him, and he soon had commissions by which he not only acquired reputation, but sufficient profit to enable him to purchase apparel and many other necessaries; so that, on his revisiting Naples, in 1646, he was very different from being the friendless lad who had excited the compassion of every one who saw him.

PROVOKING EXPOSURE.

It was an usual custom with the English painters, at Rome, to meet in the evening for conversation,

and frequently to make little excursions together in the country. On one of those occasions, on a summer's afternoon, when the season was particularly hot, the whole company threw off their coats, as being an incumbrance to them, except poor Astley, (a fellow pupil of Sir Joshua Reynolds with Hudson), who alone showed great reluctance to take off his; this seemed unaccountable to his companions, when some jokes made on his singularity, at last obliged him to take off his coat also. The mystery was then explained, for it appeared that the back of his waistcoat was made, by way of economy, out of one of his own pictures, and thus displayed a tremendous waterfall on his back, to the great diversion of all present.

CORREGGIO'S CUPOLA OF PARMA.

CORREGGIO seems to have commenced the cupola of Parma as late as 1525, or 1526; for on the 29th of November, 1526, he received the sum of seventy-six gold ducats, as the last payment of the first instalment of two hundred and seventy-five ducats; and in 1530 an entry recurs in the private archives of the chapter, recording the payment of one hundred and seventy ducats, as the last part of the second instalment, promised for this performance. No document, however, has been found to prove the receipt of any other payment, and the work appears to have been prosecuted only at inter-

vals; as we observe that, during the colder season, he removed to his native city, and was frequently absent, in consequence of lawsuits with the family of his wife. This work was also obstructed by his other engagements, and likewise by the feuds and warfare, which at this period agitated Parma and the neighbouring parts of Lombardy. It has even been supposed, and not without foundation, that some dispute arose between him and the canons of the cathedral, who are said to have disgusted him by their tasteless interference. An anecdote has been related, that while he was employed in the work, they were so dissatisfied with the smallness of many of the figures, that they appealed to Titian, who visited Parma in the suite of the Emperor Charles the Fifth, for his opinion, whether they should cancel the whole, or suffer the painter to proceed; and that they were diverted from their purpose by the reply of Titian, that it was the finest composition he had ever seen. But whatever may be the truth or falsehood of this anecdote, if we may rely on an expression of Bernardius Gatto, one of his scholars, he had conceived some deep chagrin from the conduct of his employers; for Gatto being engaged to paint the chapel of the Steccata, made many objections, and required many securities, assigning as a reason, that he was unwilling to remain at the discretion of so many masters; and

adding to his friend, "Remember what was said to Correggio respecting the cathedral."

THORVALDSEN, THE DANISH SCULPTOR.

THE Danish sculptor Thorvaldsen, who divides the honours of the art, in the present day, with Canova and Chantrey, is the son of a stone-mason, who supported himself and family very scantily by this occupation. Thorvaldsen from his earliest childhood delighted in assisting his father at work, and with much ingenuity imitated in wood what he made in stone. The father, seeing that his son would become something more than a mere stone-mason, made him attend the lessons in drawing which are given gratis in the Academy of Arts at Copenhagen. His fondness for modelling soon distinguished him, and in a short time he was rewarded by the Academy with several small premiums.

In his seventeenth year he made the first attempt to gain one of the smaller prize medals given for the modelling of a bas-relief. The practice is to lock the pupils up in a particular room, where they are left entirely to their own genius. Thorvaldsen went to obtain this, his first triumph, with the terrors of a criminal sentenced to death; and he was obliged to summon to his aid the whole stock of courage he was master of. In the course of four hours he happily completed his work. The subject proposed was, Heliodorus, or the

Robbery of the Temple. He succeeded so completely in this task, that he astonished the judges, and obtained not only the prize for which he had laboured, but also the great gold medal, which is always accompanied by an allowance for travelling to Italy to study for a certain number of years The enjoyment of the latter was deferred some time, on account of his youth and inexperience of the world.

At the age of twenty-four, Thorvaldsen went to Rome, where he wandered for a year and a half, as if in a dream, among the statues of gods and heroes; and in the contemplation of so many master-pieces of art, was unable to produce any thing of importance. Towards the end of his second year's stay in Rome, he began to model, to cast, and to destroy again. His learned countryman, George Zoega, who perceived his great genius, paid much attention to him; and though he was his most intimate friend, he was at the same time his most rigorous judge. The young Northern Phidias found in him an impartial critic, who never gave praise when he saw a fault; while the artist, struggling to reach the ideal, knocked off the heads of his statues, and destroyed works which would even then have conferred celebrity.

Still the eyes of the connoisseurs had not yet

been attracted to him; and even when he had finished that master-piece of art, the leader of the Argonauts Jason, it happened that Thorvaldsen being in the company of about thirty or forty artists, with whom he usually dined, was asked, "whether he knew the young Danish artist who had made this noble statue?"

From this period the fame of Thorvaldsen rapidly advanced; and in the year 1808, he produced two works which established it on a permanent basis. His colossal Mars, and his Adonis, will form an epoch in the history of modern art. The connoisseurs, on seeing his Adonis, were transported with delight, and said, "*Questo da vero è un nomo divino*": and Canova declared this work to be the most beautiful which Thorvaldsen had yet produced. "*Finalmente questa statua,*" said he, "*e lavorata in uno stile nobile e pure queziozo, a pieno di sentimento.*"

THE ORLEANS GALLERY.

THIS collection was made by Philip, Duke of Orleans, Regent of France during the ministry of Louis XV. who placed it in the Palais Royale, and added to it the pictures which belonged to Christiani, Queen of Sweden, and Cardinal Richelieu.

Engravings from this collection were published in 1786. The whole were sold by the last possessor

in 1792. In the next year the Flemish and Dutch pictures were sold by auction, in London.

The Italian part, having been mortgaged to Walguier, of Brussels, and la Borde, bankers, were jointly purchased by the late Duke of Bridgewater, the Earl of Carlisle and Lord Gower, (now Marquis of Stafford) in 1798, for 43,500*l.* There were 276 pictures. Every true virtuoso will rejoice in this event, as compensating the loss of the Houghton collection.

WILSON THE ACADEMICIAN AND THE REV. WILLIAM PETERS.

Every scrap from the magic pencil of this master is now sought by the *trade*, in all the holes and corners of the darkest broker's shop in every dirty street. Half a score copies at least, within as many days, by the cunning of certain low dealers, have been imposed upon the unwary for undoubted originals of Wilson. To each of these is attached some barefaced falsehood, in the shape of the pedigree of the picture. Lately conversing upon this subject with the lively author of the little poem of Frank Hayman and the Porter, and holding council upon a dubious Wilson, we collected the following anecdotes, which were told to the narrator by Peters himself. It is necessary to premise, that this gentleman, an R. A., quitted the profession of

painting, took priest's orders, and died a vicar of the English church.

A lady of rank, said Mr. Peters, whose portrait I had painted, was desirous of having two landscapes executed for her by some native artist. I immediately thought of my friend Wilson; poor fellow, I knew he had little to do. I expressed to her ladyship my opinion of his abilities, and she begged me to accompany her to his lodgings. This I wished to evade, to afford Wilson notice, and that he might borrow some one of his pictures that was more finished than the loose manner in which he was then dashing away. But no, my lady would go and see a specimen of his style on the instant. Away we drove in her carriage, knocked at the door, and found Wilson at his easel, in his old morning gown. My lady had been talking of high finishing all the way on our journey, and I was in a fever lest old Dick's classic daubing might not suit her taste; but as the fates would have it, she was mightily pleased with the few things she saw, and no less captivated by the conversation of master Richard. The interview ended in her ladyship's giving him a commission to paint her landscapes, to be finished in the best manner, and so forth; and the painter with great courtesy saw her ladyship to the street door. As I was handing her into her chariot, Wilson caught my eye, and very significantly beckoned my

return. I pretended an engagement, and the lady was driven home alone.

Knocking at the door again, and running up to his room, poor Wilson thanked me for my kindness, and, after a pause, with distress in his countenance, candidly told me that he was so reduced, that he could not purchase canvas and colours to execute his commission. I was rather shocked than surprised. "My worthy friend what will serve your need?" said I. "Ten pounds would set me up again," said Wilson. "I have not so much about me; but I will procure it for you, and return in half an hour."

Such were the distressed circumstances of this great painter. Sir I began to ponder on the fate of an artist. "What! thought I, is this to be the reward of years of study? I will leave painting and take to the church;" and so he did, said our friend who told us the story, and died possessed of good property.

THE COOK AND THE PAINTER.

Tirre dwelt in the service of Paolo Minucci, a domestic, holding a place between that of a house-steward and a *chef-de-cuisine;* for he equally regulated the accounts and superintended the cookery of the learned and reverend commentator's establishment. "He was," says Baldinucci, "a fellow of a coarse humour (*di grossa pasta e rozzo legname,*)" mingling with a sort of half-witted buf-

foonery much native shrewdness and sagacity. Allowed to say something worth hearing, he appears to have been the very type of those *misnamed* fools, who were frequently the only wise persons in the courts and great houses in which they were retained for the amusement of the masters.

Salvator Rosa, struck by the humour of this kitchen Democritus, on whom he had bestowed the name of "Il Filosofo Negro," "the grinning philosopher," was wont occasionally to hold with him "*a keen encounter of the wits.*" It happened one day that as he sat carelessly on the edge of a marble table, chatting with this *filosofo negro*, who stood before him, the conversation took a turn which enabled the cook to mutter many sly attacks upon the notorious extravagance, in pecuniary matters, of the prodigal painter. Salvator in vain endeavoured to parry the blow by a defence of his contempt of wealth on philosophical principles, and laughingly concluded his argument by observing, "One thing is certain, *Il mio Filosofo Negro*, that in the hour I have fooled away with you I might have earned an hundred scudi." "*Da vero!*" exclaimed the cook, opening his eyes, "*Eh ben, Signior padrone mio, siete dunque un guan guffo!*" "In truth! Then verily, master o'mine, thou art an errand blockhead for thy pains!" Then throwing himself into an oratorical posture, he continued, "Now, what is all this talk about philosophy, and

independence, and the like, come to? Suppose your philosophership lost your voice by a cold, your hand by an accident, or your leg by a fall, *Signor Dio!* what then becomes of this same philosophy? What then would be *our* famous Signor Rosa! Signor Rosa, the improvisatore! Signor Rosa, the marvellous painter! Signor Rosa, the poet and actor!! No, marry, it would *then* be Signor Rosa the cripple, Signor Rosa the pauper, Signor Rosa the mendicant. *Santa Madre!* I see him now standing at the porch of one of our holy churches, with his staff and his poor-box (bossols) stunning the good devotees as they pass with '*Carita Signori Cristiani miei!*' Philosophy, in sooth! I never yet could see the beauty of *that* philosophy which leads to the *staff and the poor-box.*"

The cook, having thus rounded his period, wiped his greasy face and went about his business. But when Minucci returned to his house after some hours' absence, he found Salvator, with crossed arms and dangling legs, seated pensively on the marble slab where he had left him on going abroad. Minucci, accustomed to his fitful abstractions, sat down beside him, and accidentally turned the conversation to the arts, and the general extravagance of artists, whose money went more lightly than it came. Salvator agreed with him, and declared emphatically his own intention of beginning the most rigorous reform in his expenditure, until, growing

warm as he spoke, he concluded by sketching a plan of life for his future conduct, which was that of the most penurious miser. "In order," he said, "that he *might provide against the accidents of age, infirmity, and the world's neglect.*" Minucci, struck by the suddenness of this extraordinary change, and the vehemence with which it was announced, began to argue on the danger and folly of extremes in all things; when Salvator, impatiently springing from the table, exclaimed, "What! do you then desire to see me reduced to beggary? And to behold me standing at a church porch with a staff and a box, and *Carità, Signori, Christiani miei?*" Minucci thought he was mad; but on inquiry he discovered that his half-witted cook had done more by *an imago* than all the learned and sage friends of Salvator had been able to effect by reiterated counsels of economical reform.

REMBRANDT'S INDUSTRY.

REMBRANDT pursued his art with incredible industry, during the whole course of his life. His genuine pictures are very numerous. His etchings are no less esteemed. The best collection of them ever made in England was that by Arthur Pond, (the engraver,) which was sold after his death, in 1760, for 554*l.* 7*s.* 6*d.*; but the largest was that of Monsieur Amadee de Burgy, at the Hague, which was publicly sold in 1755, and contained 257 portraits,

161 histories, 155 figures, 85 landscapes, consisting in the whole of 665 prints, with their variations.

SALVATOR ROSA'S LAST WORS.

THE last performances of Salvator's pencil were a collection of portraits of obnoxious persons in Rome, in other words, a series of caricatures, by which he would have an opportunity of giving vent to his satirical genius; but whilst he was engaged on his own portrait, intending it as the concluding one of the series, he was attacked with a dropsy, which, in the course of a few months, brought him to the grave, and he departed this life the 15th of March, 1673, aged 58 years.

A CARICATURIST'S DEFENCE.

A Norman priest, who lived in the middle of the seventeenth century, named the Abbé Malotrio, was remarkably deformed in his figure, and ridiculous in his dress. One day while he was performing mass, he observed a smile of contempt on the face of M. de Lasson, which irritated him so much, that the moment the service was over he instituted a process against him. Lasson possessed the talent of caricature drawing; he sketched a figure of the ill-made priest, accoutred, as he used to be, in half a dozen black caps over one another, nine waistcoats, and as many pair of breeches. When the

court, before whom he was cited, urged him to produce his defence, he suddenly exhibited his Abbé Malotrio, and the irresistible laughter which it occasioned insured his acquittal.

PAINTING ON GLASS.

THE art of painting on glass was wholly unknown to the ancients, who had no glass windows. Even in Europe, glass windows are of recent times; and houses so seldom possessed them, that as late as the end of the seventeenth century, it was customary, when people wished to give an idea of a magnificent house, to describe it as a house fit for a prince; a house which had windows in it.

When glass of various colours came to be manufactured in Europe, the idea was conceived of adorning windows in the manner of Mosaic. Such was the origin of glass painting, an art so much admired by all nations; and such also was the origin of that conjunction still so common, the trades of painter and glazier.

HONOURS PAID TO RUBENS.

FEW painters were ever so highly favoured as Sir Peter Paul Rubens, since nearly all the countries of Europe vied in paying him respect. At the age of twenty-three, Rubens set out for Italy, and was employed by the Duke of Mantua. Once while he was at that court, and was painting the

LIBRARY
OF THE
BOSTON
BRANCH
OF THE
ATHENÆUM SOCIETY

RUBENS.

story of Turnus and Eneas, intending to warm his imagination by the rapture of poetry, he repeated with energy those lines of Virgil, beginning,

"Ille etiam patricis agmen ciet Ocnus ab oris," &c.

Rubens was named envoy to Spain, whence hi fame reached Don John of Braganza, afterwards king of Portugal, who invited him to the Villa Viciosa. Rubens set out with such a train, that the Duke apprehended the expense of entertaining so pompous a visitor would be too much, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter refused the present; said he had not proposed to paint, but to pass a week at Villa Viciosa, and had brought a thousand pistoles that he intended to spend there.

In Flanders, Rubens executed many great works, which created him numerous enemies. They affected to ascribe to the scholars whom he had formed, or been forced to take to assist him, as Jordaens, Van Uden, and Wildens, the merits of the master. Abraham Janssens challenged Rubens to a trial of his art; but he answered, that he would engage with him when Janssens had proved himself worthy to be his competitor. A more friendly offer was also rejected by him. A chemist tendered him a share of his laboratory, and of his hopes of the philosopher's stone. Rubens took the visionary into his painting-room, and told him that

his offer was dated twenty years too late, "for so long it is," said he, "since I found the art of making gold with my pallet and pencil."

Rubens was afterwards sent by the court of Spain on a secret embassy to King Charles I.; and while in England, painted the ceiling of the banqueting house at Whitehall, for which he received three thousand pounds.

TINTORETTO'S MAXIMS.

TINTORETTO inscribed upon the walls of his painting-room, for a constant memento, "*Il disegno di Michel Angiolo, e'l colorito di Tiziano.*"

ANCIENT SCULPTURAL REPRESENTATIONS OF THE WINDS.

As the figures of the winds are very scarce, even in Italy, one or two appear on some rilievos of the fall of Phaëton. The four capital ones were found (about two centuries ago) in digging to lay the foundation of St. Lorenzo in Lucina, which, by the carelessness of the monks, are entirely lost. The only good one is in the Capitoline gallery; recourse is here had to the Greek representations of the wind deities in the famous temple of Athens. This tower of the winds is an octagon of marble. On the top of it stood a marble pyramid, with a brazen triton on the point of it, holding a switch in his right hand, wherewith, as he turned about he

pointed at the wind then blowing. The tower remains entire, the weather-cock excepted. On each side is a figure, extremely well carved, of wind, representing the nature of that wind for which it is designed.

CANOVA.

THE celebrated Italian sculptor Canova, was a native of a village in the Venetian states, and not a Roman, though born for Rome; and, as he himself replied to Bonaparte, when pressed to fix his residence at Paris, "*sans son atelier, sans ses amis, sans son beau ciel, sans sa Rome,*" his genius would become enfeebled. Very early in life, he discovered a perception of true beauty in sculpture, which was then wholly extinct in Italy; and without any other guide than his own conceptions, he designed and executed, while yet only twenty-one, a beautiful group of Dædalus and Icarus, of which the cast is preserved in his studio. This work he brought to Rome, and presented himself with it at the door of the Venetian ambassador. The ambassador was at dinner; but, after an awful interval of trembling expectation to the young and modest artist, an Abbé was sent out to pass sentence on it. Viewing it in every light, and examining it with much care, during all which time Canova underwent the tortures of suspense, the Abbé exclaimed, "*C'est una corbonneri.*"

This was a death-blow to his hopes; and, on

leaving the Venetian palace, he wept with grief. Fortunately, however, Sir William Hamilton, hearing of this piece of statuary, sent to request to see it. Charmed yet more with the artist than the work, the generous Englishman exerted himself in his behalf; and by liberal assistance, encouraged him to proceed. His next group of Theseus and the Minotaur was purchased by the very Venetian ambassador at whose house he had met with so cutting a rebuff. He was then employed to execute the monument of Pope Clement XIV., now in the church of the S. S. Apostoli; but it was not until after 1727, when he executed that more beautiful one at St. Peter's, to the memory of Clement XIII., of which the waking and sleeping lions are among the finest efforts of art, that he was enabled to procure any assistance in performing the most laborious part of his works.

Canova became rich and titled; but was still the same simple unostentatious individual, who presented himself with his first great attempt at the door of the Venetian ambassador. He cared not for personal luxuries. Not only the pension of 3000 Roman crowns granted him by the Pope, along with the title of Marquis, but a great part of the fortune acquired by his labours, were bestowed in acts of charity, and upon unfortunate artists. On the occasion of a bad harvest, he maintained the poor of his native village one whole winter entirely at his own

expense. The manner in which he conferred a favour, reflected additional honour on his character. A poor, a proud, and bad painter, was in danger of starving, with his whole family, for no one would employ him. Canova knew this man would refuse a gift; and in respect to his feelings, he sacrificed his own taste. He requested him to paint a picture, leaving the subject and size to his own choice, and saying he had set apart four hundred scudi (not less than one hundred pounds) for the purpose, half of which he remitted at present, and the other half should be sent when the work was finished, adding, that the sooner he received it, he should be the better pleased.

The personal habits of Canova were throughout his life regular and moderate, he rose early, and immediately applied himself to his designing or modelling, and afterwards to working in marble; he was always disposed to live abstemiously, as well from motives of health as of reflection, as his intense application had made him easily susceptible of severe stomach-pains; and in his twenty-seventh year, he was attacked by a violent and complicated disorder, which ever after threatened him from time to time with a return, requiring of him great caution, and confirming him of his natural disposition for a sober and regular mode of living. It was his daily custom to restore his powers by a short repose after eating, and the friends who dined with him

always took care to introduce light and diverting topics of conversation, and to avoid subjects of the Arts, or of a nature to highly excite his imagination or feelings; a slight emotion having the effect of disturbing his usual repose. He seldom went from home, but passed his evenings in receiving his friends, with extreme gentleness and urbanity of manners, but without the slightest approach to meanness or affectation.

SKETCHING ADVENTURES.

AN artist, who, being on a sketching excursion, having fallen in with a mill, which presented an admirable piece of picturesque, was proceeding with a drawing of it, very much to his satisfaction, when the miller, with a stout stick in his hand, made his approach.

"What are you doing, Mr. Gentleman?"

"Making a drawing of your mill."

"Making a drawing! to be sure, my old mill is a pretty thing to take. No! no! your business here is to peep at my windows, and see whether I ben't undercharged in the number. Come, sir, off directly; and if I catch you here again," &c.

GAINSBOROUGH AND HOGARTH.

THE pictures of GAINSBOROUGH, as well as those of HOGARTH, were drawn entirely from English nature. Among his portraits, some are of con-

siderable merit; but his fame will rest chiefly upon his other works; in his fancy pictures he was peculiarly happy. The characteristic air of his cottage children, the truth and spirit with which his animals are touched, his just representation of rustic scenery, the force of his colouring, and the skilful management of his light and shade, give a most captivating effect to his works, and place him indisputably upon the highest eminence among this class of painters.

THE TEMPLE OF DAGON.

TYRE was built about the year 1060, before Christ, and a curious example of their sacred architecture is in the Temple of Dagon, which the Bible represents to have been destroyed by Sampson, who pulled it down, and destroyed himself and all the people who were assembled to worship the idol and to make sport with their captive. The temple is described to have had two main pillars or columns on which it stood, and that Sampson standing between the two pulled them down, and buried the temple into inevitable destruction.

The structure of such a building has puzzled many a commentator and critic, but Sir Christopher Wren, whose learning and reading were equal to his skill in architecture and mathematics, has given so clear an elucidation, as to render its mode of

construction perfectly intelligible. In considering what this fabric must be, that could at one pull be demolished; he conceived it to have been an oval amphitheatre, the scene in the middle, where a vast roof of cedar beams resting round upon the walls, centered all upon one short architrave, that united two cedar pillars in the middle; one pillar would not be sufficient to unite the ends of at least one hundred beams that tended to the centre; therefore he says there must be a short architrave resting upon two pillars, upon which all the beams tending to the centre of the amphitheatre might be supported. Now if Sampson, by his miraculous strength pressing upon one of these pillars, moved it from its basis, the whole roof must of necessity fall.

DID CORREGIO EVER VISIT ROME?

THE question has been long agitated whether Correggio ever visited Rome, and profited by the study of antique, and the works of Raffaelle and Michael Angelo. On this point the only historical evidence, which has been adduced, is a tradition recorded by father Resta, and said to have been derived through three generations, from the information of his wife. As an authority so light and doubtful could not be seriously advanced, his biographers and admirers have sought in his works

for more valid traces of the models to which he recurred. Mengs contends that his paintings exhibit proofs of an acquaintance with the antique, and the works of Raffaelle and Michael Angelo. In the head of the Danaë, he traces a resemblance to that of Venus de Medici; and, in the St. Jerome, and Mercury Teaching Cupid to Read, he recognises imitations of the Farnese Hercules and the Apollo Belvidere; he also discovers a resemblance to one of the Children of Niobe, in the young man who endeavours to escape from the soldiers, in the picture representing Christ betrayed in the Garden. The countenance of the Magdalen, in the St. Jerome, he considers as an imitation of Raffaelle; and, in the cupola of the church of St. John, he perceives a similitude to the grand style of Michael Angelo, in the frescos of the Vatican. In corroboration of this opinion, he adduces the sudden change, which is perceived in the style of Correggio, at an early period, as a proof that he must have seen and studied compositions superior to his own. Ratti, the copyist of Mengs, coincides with him in opinion. Lanzi cautiously adopts the same sentiment; and Tiraboschi, after comparing the testimony on both sides, leaves the question unsettled. We cannot decide with certainty that Correggio never visited Rome, and yet there is no argument to prove that he ever saw that capital. "Pungileoni, with superior advantages of research,

pronounces a contrary decision; and affirms, 'from the evidence of the continued series of unquestionable documents, in which his presence is mentioned at Parma, Correggio, and other parts of Lombardy, during a number of years, that even if he did visit Rome, his stay must have been limited to a very short period. Finally, this opinion is corroborated by the assertion of Ortensio Landi, who had resided some time at Correggio; and who, in his Sette Libri de' Cataloghi, printed at Venice, by Giolito, as early as 1552, says our painter, "He was a noble production of nature, rather than of any master: he died young without being able to see Rome." Were all other evidence wanting, this this testimony of a contemporary, who must have collected his information on the spot, and who published within eighteen years after the death of Correggio, would of itself be decisive.

PICTORIAL ENTHUSIASM AND BRAVERY.

WILLIAM VANDERVELDE was such an enthusiast in his art, that in order more exactly to observe the movements and various positions of ships engaged in battle, he did not hesitate to attend those engagements in a small light vessel, and sail close to the enemy, attentive only to his drawing, and without the least apparent anxiety about the danger to which he was every moment exposed. In this way he took sketches of the severe

battle between the Duke of York and Admiral Opdam, in which the Dutch Admiral and five hundred men were blown up, and of the memorable engagement between Monck and De Ruyter, sailing alternately between the fleets, so as to represent minutely every movement of the ships, and the most material circumstances of the action, with incredible exactness and truth.

HOGARTH'S MARRIAGE.

HOGARTH married the only daughter of Sir James Thornhill, who was dissatisfied with the match. Soon after this period, he began his *Harlot's Progress*, and was advised to have some of his pictures placed in the way of his father-in-law. Accordingly, one morning early, Mrs. Hogarth undertook to convey several of them into the dining room. When Sir James rose, he enquired whence they came? Being told, he said, "Very well! the man who can produce representations like these, can also maintain a wife without a portion." He soon after, however, became both reconciled and generous to the young couple.

The "Harlot's Progress," was the first work which rendered the genius of Hogarth conspicuously known. Above twelve hundred names were entered in his subscription book. It was made into a pantomime, and represented on the stage. Fans

were likewise engraved, containing miniature representations of all the six plates.

OPIE'S OPINION OF THE NOTTE OF CORREGGIO.

CORREGGIO with an elegant and poetic fancy, possessed great originality as well in grouping and foreshortening his figures, as in the wonderful distribution of his lights, which, in many instances, is perfectly novel. In the notte, where the light diffused over the piece emanates from the child, he has embodied a thought at once beautiful, picturesque, and sublime; an idea, as Opie observes, which "has been seized with such avidity, and produced so many imitations, that no one is accused of plagiarism. The real author is forgotten, and the public, accustomed to consider this incident as naturally a part of the subject, have long ceased to inquire, when, or by whom, it was invented."

PAINTING AMONG THE GREEKS.

THE well-known story of the contest between Zeuxis and Parrhasius, furnishes a strong argument of the moderate progress of painting among the Greeks. It is recorded, that the birds were deceived by the painted grapes of the one, and that the competitor was himself deceived by the painted curtain of the other. Now that the birds were deceived (if they really were) must be owing to the

perfection of the represented grapes; but it is no difficult matter to represent fruit or flowers so perfectly as to deceive even men.

It is a thousand times more difficult to represent truly the human figure; and we find, by the same story, that these grapes were in the hand of a boy, whom, if the painter had represented as well as he had the fruit, the birds would scarcely have ventured to peck at it. And the curtain of the other painter being in a place where a curtain might probably hang, if it were not very perfectly represented, (though such representation is by no means difficult) might easily deceive a person who expected no such thing, and therefore did not scrupulously examine it. And, indeed, very indifferent representations, even of human figures, do sometimes deceive, in places where the original might probably be; as centinels, and other figures in gardens, painted in wood, and cut out at all the extremities; and figures painted in sham windows. These, and such like, have often deceived the spectators, though not well executed, because, as was said, originals might probably be in these places. But the best portrait that ever Titian drew, if hung up in a frame, on the side of a room, would not deceive; that is, would not be taken for the person represented, which, however, it infallibly would, if placed where that person might be expected. And on the contrary, were a living face to appear through a canvass, inclosed in

81263

a frame, and mounted up as high as pictures are generally hung, it would very probably be taken for a picture; an instance of which is recounted of the famous Marshal Luxembourg, who, having had his picture drawn by one of the best painters in Paris, carried his mistress to see it, in hopes of prevailing on her to sit for her own. She immediately condemned it, asserting at the same time, that she never saw any picture like a human face. He, knowing that this was mere prejudice, persuaded the lady to call once more at the painter's house, after the last sitting, and assured her, that if she should not be then perfectly satisfied, he would never more importune her. He had contrived, with the painter's assistance, just at the time the lady was appointed, to thrust his own face through a canvass hung where the picture had before been placed. She, on viewing it, persisted in asserting, that it was no more like than before. Upon this he could not keep his countenance, but, by laughing out, discovered his own stratagem, and her obstinacy.

THE CRUIKSHANKS.

A SMALL engraved portrait of Lord Nelson which headed a printed sheet containing his life, for country circulation, and published in London, is acknowledged to be the most faithful of all the resemblances that have issued from the press. This head, is a compilation from busts, pictures, and

casual observation, (for he never sat to its author,) by Cruikshank, the father of George of that name, the first of living caricaturists. This was a fortunate hit—yet nevertheless is true.

It is worthy of notice, perhaps, to add that this Mr. Cruikshank was the author of the greater part of those humourous designs, which for many years issued from the press of Messrs. Laurie and Whittle, illustrative of Dean Swift's, Joe Miller, Tom Brown's, and other celebrated story-tellers, with jibes and jokes. Hence we may readily infer that the sons of living fame, Messrs. George and Robert, were early imbued with a taste of graphic drollings, for the discrimination of character, for points of humour, and for that mastery in their walk, which revives the fun and frolic of the days of yore.

CONJURATION.

Mr. Dodwell, when travelling through Greece, experienced numerous vexations from the Disdar of Athens, who was very rapacious in his demands for granting leave to copy inscriptions. A ridiculous circumstance at length released him from the importunities of this mercenary Turk. "I was one day," says Mr. D. "engaged in drawing the Parthenon, with the aid of my camera obscura, when the Disdar, whose surprise was excited by the novelty of the sight, asked, with a sort of fretful inquietude, what new conjuration I was performing with the extraordinary machine? I endeavoured to

explain it by putting in a clean sheet of paper, and making him look into the camera obscura; but he no sooner saw the temple instantaneously reflected on the paper in all its lines and colours than he imagined that I had produced its effect by some magical process; his astonishment appeared mingled with alarm, and stroking his long black beard, he repeated the words, Allah! Masch-Allah! (a term of admiration, meaning that which is created by God,) several times. He again looked into the camera obscura with a kind of cautious diffidence, and at that moment his soldiers happening to pass before the reflecting glass, were beheld by the astonished Disdar walking upon the paper; he now became outrageous; and after calling me 'pig,' 'devil,' and 'Bonaparte,' he told me that if I chose, I might take away the temple, and all the stones in the citadel, but that he would never permit me to conjure his soldiers into my box. When I found that it was in vain to reason with his ignorance. I changed my tone, and told him that if he did not leave me unmolested, I would put *him* into my box; and that he should find it a very difficult matter to get out again. His alarm was now visible; he immediately retired, and ever after stared at me with a mixture of apprehension and amazement. When he saw me come into the Acropolis, he carefully avoided my approach, and never afterwards gave me any farther molestation.'

BURKE AND A STUDENT IN ART.

THE following anecdote relative to the late Rt. Hon. Edmund Burke, is communicated in gratitude to his memory, principally to introduce a letter which he sent to Alderman Carr of York, to be delivered to the person by whom this anecdote is communicated. My occupation was that of a diamond jeweller. In the summer of 1786 I was going to York on foot. When I had got six miles on the Uxbridge road, I heard a voice behind me saying to a servant on horseback, "Ask that gentleman how far he is going before he stops."

The carriage having reached me, the person within it asked me if I would step in? I declined, as I was going to stop at a village called South Hall, about a mile distant.

"Do, sir, come in, it will rest you a little."

His manner was so very persuasive that I got in; he was reading Buffon's Natural History in French.

As I mean to make the account as brief as possible, I shall omit several circumstances; but as the following part of this curious adventure does honour to the patience and forbearance of the gentleman, I shall not omit it. I had with me a puppy named Crop, which had fed very hasty on my leaving London. Crop dirtied the bottom of the chariot, the gentleman observed the carriage acted upon Crop as a ship did on us, and said he would feel the motion less if put on the seat, so there

Crop was put; but he had not been long there before he repeated his faux pas; he then recommended me to put him in an erect posture on my knee; I did so, though I begged to get out, or put Crop out. This he would not permit till we arrived at the bridge, and then he frequently put his head out, and observed that Crop would always follow a carriage in future.

We had some interesting conversation, and among other things I had shown him the first or second attempts I had made at engraving, with which he seemed surprised and pleased. From this circumstance, I thought he was a gentleman farmer. But we arrived at last at a very handsome mansion; and he introduced me to a lady and two gentlemen as an ingenious young man that he had met with on the road, and whose name was Barrow. After dinner he took me to see his paintings, and then I asked him to whom I was so much obliged for such uncommon civility. "When you return to London, go to Sir Joshua Reynolds's, and ask for Burke of Beaconsfield, and at the same time put 10s. 6d. into my hand, observing, as I was a foot traveller, I should find it convenient on the road; it was wrapt in a piece of paper. I omitted to observe that I had long had a desire to see, or, if possible, be acquainted with the Mr. Burke, who had made a farewell speech to the people of Bristol, that made a very lasting impression on me. Consequently the

first house I came to after leaving Beaconsfield, I inquired whether it was Burke the M. P. that lived where I had dined. And on being informed it was, I was much gratified to think I had my desire accomplished in so extraordinary a manner. On my arrival at York, I wrote a very warm imagined letter to my patron at Beaconsfield, and on my return to London I went immediately to Sir Joshua's, and finding Mr. Burke was still at Beaconsfield, I went there, and there he entertained me some days, and on going with him into his study the day of my arrival, he put the following letter into my hand, saying, "I give you this, sir, to let you see I did not neglect answering yours." It was enclosed to Mr. Carr, who was to give it to me. But I having left York, he returned it to Mr. Burke, and is as follows.

Sir, *Beaconsfield, Oct, 1st, 1780.*

I am much obliged to you for your letter from York, and for your receiving so kindly the trifling accommodation it fell in my way by accident to afford you: I should however be exceedingly concerned, if it should become the means of raising in your mind expectations which it may not be in my power to answer; and of inducing you to engage in pursuits, which all your abilities and industry may not enable you to succeed in. My circumstances are such as oblige me to keep within narrow bounds, and will not suffer me to show that countenance to talents I wish to show whenever I meet them.

Your case, I assure you, is one of those which makes the

reserves, which prudence and justice indispensably require, somewhat painful to me.

Not being able to undertake to support you in your studies as a painter, I cannot in conscience and honour encourage you to abandon wholly the business to which you are bred, and which is a very reputable trade.

I do not, however, mean at all to discourage you from the study of designing, so far as is compatible with that employment, which must be the foundation of your support, and your retreat in case your progress in the arts, or the encouragement you meet with, should not equal our mutual wishes.

Whether you can ever arrive at sufficient eminence as a painter, to answer any good purpose, must be in a great measure uncertain.

But, at any rate, whatever progress you make in design, though not sufficient to accomplish you as a painter, cannot fail of being of very great advantage in all those trades that are conversant in decoration, which are many, and some of them lucrative. I shall certainly, therefore, when we meet in town next winter, recommend you to the Academy—to Sir Joshua Reynolds, provided your progress in drawing be such as will entitle you to learn there; and we shall talk further on the further steps you are to take.

Your communicating your ideas to me in so open and friendly a manner, will, justify I hope the liberty I take in recommending to you to put a little restraint on your imagination, relative to your views in life.

The spirit of enterprize and adventure, I certainly do not mean wholly to damp, as it is the source of every thing which improves and adorns society: but at the same time, it is more frequently the cause of the greatest disappointments, misconduct, and misfortunes; and sometimes of dangerous immoralities.

You seem to feel too much disgust at humble but honest

situations in life, and to form too slight an opinion of those to whom the order of Providence has destined to those situations.

This is a serious mistake, whether it regards the happiness or the virtue of men, which are neither of them much less in one condition than in another.

Your own happiness is deeply concerned, in not giving yourself over too much to the guidance of your imagination.

You will excuse the liberty I take, as proceeding from my very good wishes for you; and you will do me the favour to believe me,

Sir,

Your most obedient and humble servant,

EDMUND BURKE.

VERSATILITY AND VANITY OF BERNINI.

THE accession of Maffeo Barberini to the pontifical throne crowned the fortunes of Bernini; and one of the first acts of Urban VIII. was to create his favourite (already made a knight of the Holy Roman Empire by Gregory XV.) architect to the Basilica of St. Peter. His pensions were at the same time enormously increased, and his two brothers were collated to benefices in the Lateran and St. Peter's. Diligent as he was ambitious, his indefatigable vanity led him to apply himself to all the arts. While he wrote childish verses with the Pope, whose ambition aimed at *blue* stockings no less than *red*, he pursued architecture, sculpture, and painting, with contemporary success, far more brilliant than had ever been obtained by the more

powerful and concentrated geniuses who had preceded him. A fawning courtier in the saloons of princes, Bernini was at Rome, like Le Brun in Paris, a tyrant to the arts. He saw no merit in the artist who did not bow down before the throne to which fashion and patronage had raised him. His disciples were his slaves. And of the many who sought his notice, few derived substantial benefits from his patronage; while years of anxious expectation, and pining servitude, were for the most part repaid only by a conviction of the fallacy of waiting on the capricious favour of a man whom fortune had spoiled, and whose overwhelming vanity obscured his better judgment and lessened the value of his talents.

SALVATOR ROSA'S LOVE OF MAGNIFICENCE.

SALVATOR ROSA was fond of splendid and ostentatious display. He courted admiration from whatever source she could be obtained, and even sought her by means to which the frivolous and the vain are supposed alone to resort. He is described, therefore, as now returning to that Rome from which he had made so perilous and furtive an escape, in a showy and pompous equipage, with "servants in rich liveries, armed with silver hafted swords, and otherwise well accoutred." The beautiful Lucrezia as "*sua Governante*" accompanied him, and the little Rosalvo gave no scandal in a society where the institutions of religion substitute

licence for legitimate indulgence, and prove that nature is never violated with impunity. Immediately on his arrival in Rome, Salvator fixed upon one, the loveliest of her hills for his residence, and purchased an handsome house upon the *Monte Pincio*, on the *Piazzi della Trinita del Monte;* "which," says Pascoli, "he furnished with noble and rich furniture, establishing himself on the great scale, and in a lordly manner." A site more favourable than the Pincio, for a man of Salvator's taste and genius, could scarcely be imagined, commanding within the scope of its vast prospect, views at once picturesque, and splendid monuments of the most important events in the history of man—the Capitol and Campus Martius!—the groves of the Quirinal and the Cupola of St. Peter's—the ruined palaces of the Cæsars, and the sumptuous villas of the sons of the reigning church. Such was then, as now, the range of unrivalled objects which the Pincio commanded; but the noble terrace smoothed over its acclivities, which recalled the memory of Aurelian, and the feasts of Belisarius, presented at that period a far different aspect from that which it now offers. Every thing in this enchanting site was then fresh and splendid; the halls of the Villa Medici, which at present only echo to the steps of a few French students or English travellers, were then the bustling and splendid residence of the old intriguing Cardinal Carlo de' Medici, called the *Car-*

dinal of Tuscany, whose followers and faction were perpetually coming to and fro, mingling their showy uniforms and liveries with the sober vestments of the neighbouring monks of the Convent della Trità! The delicious groves and gardens of the Villa Medici then covered more than two English miles,* and amidst cypress shades and shrubberies, watered by clear springs, and reflected in translucent fountains, stood exposed to public gaze, all that now forms the most precious treasures of the Florentine gallery—the Niobe! the Wrestlers! the Apollino! the Vase! and, above all, the *Venus* of *Venuses!*† which has derived its distinguishing appellation from these gardens, of which she was long the boast and ornament.

* The Villa Medici was erected in 1550, by Cardinal Ricci de Monte Pulciano, and was purchased by the Cardinal Alexander Medici, afterwards Pope Leo XI. The Cardinals of Tuscany continued to reside in it until the year 1666, when it was purchased by the French government under Louis XIV., as an academy of the fine arts, and a school for the young students of the French nation.

† When Evelyn visited Rome in 1644, three years before Salvator Rosa went to Naples to join Falcone's party, the Niobe group was still standing in the open air. "Here is also a low balustrade with white marble, covered over with natural shrubs, ivy, and other perennial greens, divers statues and heads being placed as in niches; at a little distance are those famed statues of Niobe and her family, in all, fifteen." &c. Evelyn, vol. i. p. 97-8. What a neighbourhood for Salvator Rosa!

GAINSBOROUGH.

WHEN Mr. Jarvis made an exhibition of some beautiful stained glass at a room in Cockspur-street, Gainsborough visited it, and was so much struck with the effect of what he saw, that upon his return home, he immediately began to construct an apparatus that should diffuse splendour on his pencil, and produce an effect similar to the stained glass which he admired.

This machine consisted of a number of glass planes, which were moveable, and presented paintings by himself of various subjects, chiefly landscapes. They were lighted by candles at the back, and viewed through a magnifying lens; by which means the effect produced was truly captivating, especially in the moonlight pieces, which exhibited the most perfect resemblance of nature.

COMPLAISANT CRITICS.

A MAN having had his portrait painted, was induced by the artist to consult the people who were passing by, whether he had succeeded. He asked the first who came, "Is this part a likeness?" The forced connoisseur replied, "The cap is a great likeness." He was going to ask a third, when the painter, stopping him, said, "The resemblance of the cap and clothes are of no importance; ask the gentleman what he thinks of the face." The

latter hesitated a good while; at last, being obliged to give an opinion of some sort, he replied: "The beard and the hair are a very likeness."

MABUSE, AND THE EMPEROR CHARLES V.

THE Emperor Charles V. once paid a visit to the Marquess de Veren, who made magnificent preparations for his reception; and among other expences, ordered all the household to be dressed in white damask. Mabuse, the painter, who was in the service of the Marquess, always wanted money to waste in extravagance; and when the tailor came to take his measure, he desired to have the damask under the pretence of inventing a singular habit. He sold it immediately, spent the money, and then painted a suit of paper so like damask, that it was not distinguished as he marched in the procession between a philosopher and a poet, other pensioners of the Marquess, who being informed of the trick, asked the emperor which of the three suits he liked best. The emperor pointed to that of Mabuse, as excelling in the whiteness and beauty of the flowers; nor did he, until convinced of the touch, doubt of its being genuine silk.

ORIGIN OF GUIDO'S STYLE OF PAINTING.

GUIDO, like most others of the Bolognese school, began his studies with Dennis Calvart, but speedily quited him for the Caracci. He was the favourite

scholar of Ludovico; until his great talents rendered him an object of his jealousy. The mode which he adopted of painting his figures with very little shadows, in which he proved so successful, took its origin from a speculative suggestion of Annibale Carracci, which Guido caught up, and realized.

BALASSI'S ERRONEOUS OPINION OF HIS OWN POWERS.

During the residence of Balassi at Rome, Don Taddeo Barberini having observed with what exact precision Balassi, in his touch and expression, imitated his master, concluded that such an imitative talent would enable him to copy the transfiguration, painted by Raffaelle, which Balassi executed, greatly to the suprise of the most skilful persons at Rome. On the recommendation of Piccolomini he was introduced to the emperor Ferdinand III., who received him in an honourable manner, and had his portrait painted by him, for which Balassi was nobly rewarded. The chief excellence of this painter consisted in the imitation of the ancient masters; and by his success he was deluded to think that he was capable of equalling them in a style of his own, but failed in the attempt, and the new manner which his vanity encouraged him to assume, met with as much contempt as his former works had of universal approbation.

DISCOVERY OF A CORREGGIO.

AMONG the numerous restorers of old pictures, who about thirty years ago visited Rome, were M. M. Lovera, a Piedmontese, and Hunterspergh, a Tyrolese, both pupils to the celebrated Mengs. They frequented the daily sales of pictures in the Piazza Navona, as well to purchase pictures of ancient masters at a low price, as to supply themselves with old canvass which they might repaint. These friends bought a lot of old canvases; and having divided it between them, Hunterspergh received, as part of the share, a very bad picture of flowers. He pruned this a little, and painted on the new ground a study of a head. This he showed to Lovera, and wished him to buy it. While his friend was busy about other matters, Lovera carefully examined this picture, and found that the new ground scaled off in many places; having removed some of these scales with his nail, he discovered underneath them, to his great surprise, traces of a figure painted in an admirable style. Replacing the scales, and concealing the discovery, he bought the picture at a small advance on the price of the canvas. At home, he employed himself with the utmost care in removing the two grounds which covered the original picture; and thus restored to the world a capital performance, representing CHARITY under

the emblem of a Woman, surrounded by three Children. The report of this happy discovery soon spread; all the artists and amateurs ran to behold it. The best judges, among whom was Mengs, acknowledged the genuine style of Correggio, and valued the performance at £2000. The Earl of Bristol bought it from Lovera for about £1500. An engraving has since been made from it. The value was afterwards the subject of a suit at law between Hunterspergh and Lovera.

It seems that the picture was not quite finished by its author; that the style of drawing in it approaches to the manner of Raffaelle; and an inference has been drawn from it, that the painting was executed at Rome. Vasari says, indeed, that Correggio never was at Rome, and this is the current report of writers. But De la Ville, of Turin, who wrote a supplement to Vasari's "History of the Arts," asserts, that Correggio dwelt at Rome from 1517 to 1520; and he believes that the death of Raffaelle had such a melancholy effect on his brother artist, that unable to bear the sight of places and objects which renewed his grief, he suddenly quitted Rome.

THE DRESDEN GALLERY.

The Gallery of Dresden is well known to most amateurs from the engravings which have been made of many of its most capital pictures. In the

works of Correggio it stands pre-eminent above all others; and although some of these have suffered by injudicious cleaning, still they are by Correggio. In the works of Raffaelle, Titian, L. da Vinci, Parmigiano, Andrea del Sarto, the Carracci, Guido, &c.. it holds also a high place; while it is rich in the works of the Flemish and Dutch masters. Of the works of Rubens there are, 30; of Vandyke, 18; of Rembrandt, 15; of Paul Potter, 3; of David Teniers, jun. 24; of Philip Wouvermans, 52; of Adrian Ostade, 6; of Gerard Douw, 16; of Francis Mieris, 14; of Gabriel Metzu, 6; of Berghem, 9; of Adrian Vandervelt, 5; of Ruysdael, 13; and other Dutch masters. The entire collection contains 1010 Spanish and Dutch pictures, and 350 pictures of the Italian schools, the principal part of which, particularly the pictures of Correggio, &c. belonged formerly to the Mantua collection, and were purchased by the Ector Augustus III. afterwards king of Poland.

RARE PORTRAIT BY SALVATOR ROSA.

WHILE Salvator Rosa was on a visit to Florence, and refused all applications for his pictures, he was accidentally taken in to paint what he so rarely condescended to do—*a portrait.*

There lived in Florence, a good old dame of the name of Anne Gaetano, who, though of some celebrity, held no more notable a rank than that of

keeping an *osteria* or inn, over the door of which were inscribed in large letters. "*Al buon vino non bisogna fruscia*," "good wine needs no bush," (or literally good wine wants *no rubbing up* or puffing): but it was not the racy orvietto alone of Madonna Anna that drew to her house some of the most distinguished men of Florence, and made it particularly the resort of the Cavalieri Oltramontani:—her humour was as racy as her wine; and many of the men of *wit and pleasure upon town* were in the habit of lounging in the *Sala Comune* of Dame Gaetano, merely for the pleasure of drawing her out. Among these were Lorenzo Lippi, and Salvator Rosa; and although this Tuscan Dame

Quickly was in her seventieth year, hideously ugly and grotesquely dressed, she was yet so far from deeming an "antidote to the tender passion," that she distinguished Salvator Rosa by a preference which deemed itself not altogether hopeless of return. While emboldened by his familiarity and condescension, she had the vanity to solicit him to paint her picture, "that she might," she said, "reach posterity by the hand of the greatest master of the age." Salvator at first received her proposition as a jest, for he rarely condescended to paint portraits, except his *caricato* sketches may be called such; but, perpetually teased by her reiterated importunities, and provoked by her pertinacity, he at last exclaimed:

"Well, Madonna, I have resolved to comply with your desire; but with this agreement, that, not to distract my mind during my work, I desire you will not move from your seat until I have finished the picture."

Madonna, willing to submit to any penalty in order to obtain an honour which was to immortalize her sexagenary charms, joyfully agreed to the proposition; and Salvator sending for an easel and painting materials, drew her as she sat before him, to the life. The portrait was dashed off with the usual rapidity and spirit of the master, and was a *chef-d'œuvre*. But, when at last the vain and impatient hostess was permitted to look upon it, she perceived that to one of the strongest and most inveterate likenesses that ever was taken, the painter had added a long beard; and that "mine hostess *al buon vino*" figured on the canvass as an ancient male pilgrim—a character admirably suited to her furrowed face, weatherbeaten complexion, strong lineaments, and grey hairs. Her mortified vanity vented itself in the most violent abuse of the ungallant painter, of whom her sex had ordinarily so little to complain; and she is described as dealing out *her Tuscan Billingsgate* with a purity that would have excited the envy of most consummate Trecentisto of the Della Tuscan school. Salvator, probably less annoyed by her animosity than disgusted by preference, called upon some of her guests

(ultramontane painters and others) to judge between them. The artists saw only the merits of the fine painting, the laughers only looked to the jest; and the value affixed to the exquisite portrait, soon reconciled the vanity of the original, through her interests. After the death of Madonna Anna, her portrait was sold by her heirs at an enormous price, and is said to be still in existence.

GAINSBOROUGH'S IMITATIONS OF VANDYCK.

GAINSBOROUGH could copy Vandyck so exquisitely, that at a certain distance the copy could not be distinguished from the original, or the difference between them. His manner was peculiarly his own, and [illegible] force and effect. Sir Joshua Reynolds one day examining a picture by Gainsborough with considerable attention, exclaimed, "I cannot make out how he produces his effect!"

Nothing can be more strongly expressive of Gainsborough's acknowledged goodness of heart, and of his ardent love for the profession, than the exclamation which he uttered whilst expiring: "We are all going to heaven, and Vandyck is of the party."

THE GARDEN OF ALCINOUS.

FACARDIN'S garden, in Count Hamilton's tale, is a good deal like the description of Alcinous's in Maundrel's Travels. The gardens of Damascus were nu-

merous and well watered. Maundrel was on Mount Lebanon, and mentions a tree of twelve yards, six inches in girth.

BAPTISTE'S PAINTINGS AT THE BRITISH MUSEUM.

JOHN BAPTISTE MONNOYER, who resided many years in England, was born at Lisle in Flanders, in 1635. He was brought up at Antwerp, where his business was history painting; but finding that his genius more strongly inclined him to the painting of flowers, he applied his talents in that way, and of which branch he became one of the greatest masters. When Le Brun had undertaken to paint the palace of Versailles, he employed Baptiste to do the flower part, wherein he displayed great excellency.

The Duke of Montague being then ambassador in France, and observing the merit of Baptiste's performances, invited him over to England, and employed him, in conjunction with La Fosse and Rousseau, to embellish Montague House, which is now the British Museum, the repository of many curiosities of art and nature, and the repository also of many of the productions of Baptiste. His pictures are not so exquisitely finished as those of Van Huysum, but his composition and colouring are in a bolder style. His flowers have generally a remarkable freedom and looseness, as well in the disposition as in penciling; together with a tone of colouring that is lively, admirable, and nature itself. The

disposition of his objects is surprisingly elegant and beautiful; and in that respect his compositions are easily known, and as easily distinguished from the performances of others. A celebrated performance of this artist is a looking-glass, preserved in Kensington Palace, which he decorated with a garland of flowers for Queen Mary; and it is mentioned as a remarkable circumstance, that her Majesty sat by him during the greatest part of the time that he was employed in painting it. He painted for the Duke of Ormond six pictures of East Indian birds, after nature, which were in that nobleman's collection at Kilkenny in Ireland, and afterwards came into the possession of Mr. Pilkington. He died in England in the year 1699, and was buried in London. There is a print of Baptiste, from a painting of Sir Godfrey Kneller, in Mr. Walpole's Anecdotes of Painting in England. He had a son named Anthony Baptiste, who painted flowers; and, in the style and manner of his father, had great merit.

ORIGIN OF THE TAPESTRY IN THE HOUSE OF LORDS.

THE Dutch painter, Cornelius Vroom, having painted a number of devout subjects, set out for Spain, where he proposed to sell them; but was cast away on a small island near the coast of Portugal. Vroom and some of the crew were relieved by monks, who lived among the rocks, and con-

ducted to Lisbon; where relating the danger he had escaped, a paltry painter engaged Vroom to draw the storm he had described. In this painting he succeeded so happily, that it was sold for a good price. The Portuguese painter was charmed, and continued to employ Vroom; who improved so much in sea pieces, that having got money and returned home, he applied himself entirely to that class of painting. Vroom was afterwards employed to draw the designs for a suite of tapestry, representing the defeat of the Spanish Armada. It is this tapestry which now adorns the House of Lords.

SALVATOR ROSA'S CELEBRATED CATALINE.

(From Lady Morgan's Life of that Painter.)

In the spring of 1662, Salvator Rosa exhibited three fine pictures in the Pantheon, on the feast of St. John, whose subjects were (as he observes to Ricciardi) fresh and untouched.

The first was "Pythagoras on the Sea Shore, paying some fishermen for the permission to emancipate the fish they had just caught; a fact," observes Salvator, "which I have taken from Plutarch."

The second represented the same philosopher issuing from a subterranean cavern to his disciples of both sexes, and relating to them his visit to the infernal regions, and his interview with Hesiod.

The third was "Jeremiah thrown into a pit" by the Princess of Judea, for having propheciedthe downfall of Jerusalem.

These pictures met with that success from the public which, at this time, attended all his works; and they were attacked by professional and party criticism with that virulence which was levelled at every thing produced by the author of "La Fortuna," and "La Babilonia." To the critical jargon of his enemies, he replied by one of the most splendid of his productions, his bold, spirited, and magnificent "Jason;" and the paltry animadversions of peevish and jealous mediocrity were for a time silenced. It was reserved, however, for an exhibition of the year 1663, to be distinguished by the exposition of the master-work and his life and genius,—the work which he himself has stamped with superiority over all his other pictures, by giving it the title of "*mio quadro grande!*"—"my great picture!"

This noble picture was his "Cataline Conspiracy," and the scene is an apartment in Cataline's palace. The light, which falls from above, is reflected from the marble walls, and most skilfully illuminates the heads of the splendid group in the fore-ground; leaving the lower part of the picture in deep and effective shadow. A beautiful antique tripod occupies the centre, and serves as an altar for the celebration of a fearful ceremony. The

moment taken by the painter in the story of Catiline, is that so terrible and imposing, when, having detailed, with all the magic eloquence for which he was so noted, his views, and the nature of his perilous enterprise, he induces the conspirators to bind themselves to secrecy, and to the cause, by a solemn oath, consecrated by the awful ceremony of pledging each other in wine mingled with human blood. The ceremony is just begun. Two persons in the dress of Roman nobility stand forward, each with an arm outstretched and hands clasped over the tripod, while blood drops from the arm of one into a beautiful cup, or vase, held beneath.

In the countenance of him who bleeds and whose blood is about to be quaffed, may be read one lettered and marked out for dupery—one expressly chosen from the band for this fearful act, that its awfulness might, by impressing his imagination with terror, bind him to that faith and secrecy he had not the strength or honour to preserve without such a sanction. Though of high birth, he was one stained with crime and obloquy, at once vain and audacious: incapable of keeping the secrets of others, or of hiding his own follies. This feeble villain is evidently Quintus Curius, who is thus described by Sallust, and thus painted in every trait and lineament by Salvator Rosa! the treachery which proceeds from weakness, is already tractable in the timid indecision of his looks!

In the well-defined features of him who clasps the hand of Curius, lurks more honesty, but not more firmness of purpose. He appears overpowered rather than convinced; but he takes the oath, and seems equally divided in his attention by the awful act in which he is engaged, and by the stunning eloquence of that splendid apparition which hovers like an evil genius near him, and which though seen but in profile, with upraised arms and pointed finger, exhibits an almost unearthly superiority over all who surround it! This figure is Catiline.

> "Whose countenance is a civil war itself,
> And all his host have standing in his looks.

He is evidently winding up the courage of his dupes to its sticking-place, both by look, and word, and gesture, while a Roman patrician, with a keen concentrated glance, as he holds the cup under the bleeding arm, reads the effects of the chief's eloquence in the looks of Curius. Filling up the back-ground to the left of the picture, are two of the old guard of Sylla, in full armour, long broken into civil dissensions, and ready in the weariness of slothful peace for any active mischief; they are gazing on the scene before them with looks of admiration and vulgar wonder, wonderously expressed. It is remarkable that over the stern features and martial figures of these veterans, the painter has shed an air of plebeian grossness, which singularly

and artfully contrasts with the high blood and dignified elegance of the patrician conspirators; some of whom fill up the back-ground to the right. One, however, there is among them not confounded in their group, who comes prominently forward, as turning in disgust or horror from the atrocious ceremony of sealing an oath by a libation of human blood! one, too, to whom the shedding of human blood was yet familiar, and who probably envious even then of the influence of Catiline, was already meditating that greater and far more fatal conspiracy against the liberties of Rome, which placed the world's gem at his own feet. It is Julius Cæsar!

Such is the cold outline of a picture, which forms a page in history, and is never to be looked on but with powerful emotion!

STATUE OF CHARLES I. AT CHARING CROSS.

THE noble equestrian figure of King Charles at Charing Cross, was executed by Le Soeur. It was cast in 1633, in a spot of ground near the church of Covent Garden; and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet, a brazier, in Holborn, with strict orders to break it in pieces. But he produced some fragments of old brass, and concealed the statue and horse under ground, until the restoration. It was placed in its present situation in the year 1678, at the expense of the crown.

CHARACTER OF RAFFAELLE.

RAFFAELLE from his earliest years showed a natural and intuitive taste. He was the favourite child of nature, and as he grew up became the no less favourite son of art. He was elegant in his person, possessed a countenance of the most beautiful expression, and a mind of the finest and most benevolent character. The developement of his talents was less rapid, from the dry manner of the school in which he was educated; but still a delicacy and a grace appear in his earliest works. He materially profited by his study of the antique, and learned from that high source, that simplicity forms the ground-work of beauty. At a more advanced period he saw the works of Leonardo and Michael Angelo Buonarotti; when his great genius burst forth with all that power and vigour which raised him to the highest rank in the art, and led him to adopt a sublimity of manner, such as no human being has ever attained.

Buchanan.

TRIBUTE TO THE ARTS.

IN the Life of Filippo Lippi, the Florentine painter, we have a memorable proof how much it is in the power of painting to charm even the most barbarous minds, and to soften hearts the most

hardened. Lippi and some friends happened one day to be making an excursion in a small boat along the sea-coast, when they were surprised by a Moorish brigantine, and taken prisoners into Barbary. After they had been eighteen months in a state of the most cruel slavery, Lippi, one day, took a piece of coal, and drew on a wall a portrait of the master he served. The likeness was so strong, that it struck the Barbarian, who had never seen any thing of the kind before, with astonishment and delight. He requested Filippo to draw some other portraits for him; and was, in the end, so pleased, that he not only gave him his liberty, but procured him a safe conveyance to Naples.

HOGARTH'S PORTRAIT OF CAPTAIN CORAM IN THE FOUNDLING HOSPITAL.

WHEN Hogarth had completed his whole length likeness of that venerable philanthropist, Captain Coram, and presented the picture, said to be his best portrait, to the collection of art, in the committee-room of that hospital, founded at the instance of the Captain, a vagabond scribbler in his *Scandalizade*, a satire, published in 1749, ridiculed the performance, beginning with,

"Lo! old Captain Coram, so round on the face,
And a pair of good chaps plump'd up in good case," &c.

PICTORIAL PUNNING.

SOME years ago, Mr. Garrow had to bring an action in the court of King's Bench, to recover the amount of a check given for some pictures, which was dishonoured. He said his client's (the picture dealer's) mode of dealing was the fairest in the world, as he marked the price of every picture in large figures on the frames. Mr. Erskine complained of this mode of marking great prices upon worthless old pictures, as in the present case; since his client bought two of them at 150 guineas, not worth the canvas and frames which contained such daubings. He was laughed at (he continued) by his guests whom he had invited; and one of his pictures, called the *Wise Men's Offering*, was a knave's offering, and he wished his client had given it the *wise man's refusal*. The other picture was a view of a square, and Mr. E. lamented that *this fair dealer had taken them in upon the square also*. But lamented the return of the check had checked him. Verdict for plaintiff.

GUIDO'S BEAUTIES.

FEW painters have attained to greater perfection in the higher excellencies of the art of painting than Guido Reni. In a choice of subject; in the purity of his colouring; in sentiment, and in elegance of expression, which he has given to the

female character; there is nothing which can be desired to render his works more perfect.

The Italians used to say that grace and beauty dwelt on his pencil, and guided his hand; the character which he gave to his female heads is proverbial—the expression of such a lady being *one of Guido's beauties*, is often made use of. The delicate pearly tints of Guido, the fine blue eyes, and graceful air which he invariably gives of the head, conveys an instantaneous impression of the character meant to be described when the term is applied.

Buchanan.

FRANCIS LE PIPER.

THIS comic painter was the eldest son of a Kentish gentleman, but descended from a Walloon family. His father having a good estate, gave his son a liberal education, and would have had him bred a scholar or a merchant, but his genius leading him wholly to designing, he could not fix to any particular business. Drawing took up all his time, and being of a gay humour his manner partook of it. He delighted in sketching ugly faces, and had a talent so particular for it, that he could by a transient view of any remarkable countenance he met in the street, retain the likeness so exactly in his memory, that it might be supposed the person had sat several times for the picture. It was said of him that he would steal a face, and a man

who was not handsome enough to desire to see his picture, sat in danger in his company. He had a singular fancy in his travels; for he would often go away, without letting his friends know of his departure, make the tour of France and the Netherlands on foot, and once his frolic carried him as far as Grand Cairo. He never advertised his friends of his return any more than he did of his absence, delighting to baffle their conjectures, or tantalize their feelings. In this manner he travelled, at several times through Italy, France, and Germany, the Netherlands and Holland, in all which countries he examined the works of the several painters, and formed to himself a manner of design, which no man in that kind ever excelled. Having a good fortune of his own, and being generous, he would never take money for his pictures. He drew them commonly over a bottle, which he loved so well, that he spent the great part of his hours in a tavern. This was the occasion that some of his best pieces were to be found in those houses, particularly at the Mitre, in Stock's market, where was a room called the Amsterdam, adorned with his pictures in black and white. The room took its name from his drawings, which representing a Jesuit, a Quaker, and other preachers of most sects, was called the Amsterdam, as containing the images of almost as many religions as were professed in that city. He drew also other pieces of humour for a Mr. Shepheard, at the Bell

in Westminster, which Mr. Holmes, of the Mitre, purchased to make his collection of this master's productions the more complete, as the benefit of exhibiting them was no little advantage to his house. Piper drew also a piece representing a constable with his myrmidons in very natural and ludicrous postures. He seldom designed after the life, and neglected colouring, yet he sometimes, though very rarely, coloured some of his performances, and is said not to have been unsuccessful in it. He was a great admirer and imitator of Agostino Caracci, Rembrandt, and Hemskirk, and was always in raptures when he spoke of Titian's colouring. He drew the pictures of several of his friends in black and white, and maintained a character of truth, which showed that if he had bestowed time to perfect himself in colouring, he would have rivalled the best portrait painters of his time. He drew some designs for Mr. Isaac Becket, who copied them in mezzotinto. These were generally done at a tavern, and, whenever he pleased, he could draw enough in half an hour to furnish a week's work for the engraver. His invention was fruitful, and his drawing bold and free. He understood landscape painting, and performed it to perfection, being a great master of perspective. In designing his landscapes, he had a manner peculiar to himself. He always carried an oblong book about with him, which, when he had mind to draw, he opened, and

looking through it made the lower corner of the middle of the book his point of sight, by which, when he had formed his view, he directed his perspective, and finished his picture. His hand was ready, his strokes bold, and his etching short. He etched several things himself, generally on oval silver plates, for his friends, who being most of them as hearty lovers of the bottle as himself, put glasses over them, and made lids of them for their tobacco-boxes. He drew several of the grand seignor's heads, for Sir Paul Rycaut's History of the Turks, which were engraved by Elder. In the latter part of his life he applied himself to modelling of wax in basso rilievo, in which manner he executed many things with good success. Some time before his death, another estate fell to him by the decease of his mother; when giving himself new liberty on this enlargement of his fortune, he fell into a fever; and employing a surgeon to let him blood, the man unluckily pricked an artery, which proved mortal; especially as Piper was very corpulent. He died in Aldermanbury, about 1740.

BRISTOL TASTE.

THE ancient cross, preserved in the pleasure grounds at Stourhead, was formerly and originally an ornament to the city of Bristol, and it is at this time matter of surprise, that those under whose control it was, could ever have suffered so beautiful a

specimen of the pointed style of architecture to be removed from their city; but its removal took place when mercantile gains absorbed all the energies of the inhabitants of Bristol. The site of this cross was at the juncture of the four principal streets, in the above-named city. It is in all probability of so early a date as 1373. Statues of King Edward I. John, Henry III., and Edward III. then adorned it. In 1633 it appears to have been raised to a greater elevation, when the statues of Henry VI., Elizabeth, James I., and Charles I., were added. At that time it was 39 feet, 6 inches high, was painted and gilded, enclosed by iron rails, and was usually denominated the high cross. The cross was repaired, painted and newly gilt in 1697. Its situation being found inconvenient, as the commerce of Bristol increased it was taken down in 1733, and erected in the College Green; but even there it was not suffered to remain, for in 1763 it was again pulled down, but, happily, was saved from total demolition, by being presented by the then dean, with the concurrence of the city council, to the late Henry Hoare, Esq.

This gentleman conveyed it to Stourhead, where it was erected, at considerable expense. The base, central portion, and apex, being then introduced with good taste, and thus rendering the more ancient parts that protection which their great antiquity stood in need of. Having thus, in the decline

of years, found refuge in classic ground, all lovers of antiquity cannot but congratulate themselves, that after the many buffettings from the "good citizens," the high cross has been rescued from a smutty and inglorious ruin, among those who, if they had the taste, probably wanted the leisure to give it a thought.

EXPEDITION.

WEENIX, the Dutch painter, called the old, frequently sketched and finished a picture, five or six feet high, in the course of a single day, and particularly one representing a bull baited by dogs, painted after nature in that space of time. It is also asserted, that in one summer's day, he began and entirely finished three portraits on canvass of a three-quarter size, and the heads were full as large as life.

HENRY RAEBURN.

THIS ingenious artist was a native of Edinburgh, but received his instruction in Italy. On his return home, he became distinguished as a portrait painter, though he also exhibited a few historical pieces at the Royal Academy in London, of which he was a member. Of that of Edinburgh he was chosen president, and when his present Majesty visited his northern capital, the honour of knighthood was

conferred upon him, and he subsequently received the appointment of first portrait painter to the king in Scotland. He however enjoyed this honour only a few months, dying at his house near Edinburgh, July 6th, 1823. Sir Henry was also a member of the academy of painting at Florence, and of that of New York. In portrait he was only second to Sir Thomas Lawrence in the peculiar chasteness, depth of colouring, and faithfulness of resemblance. His full length pictures of the late Earl of Hopetown, Lord Frederick Campbell, Sir David Baird, Adam Rolland of Glengarry, and many more, might be adduced as proofs that he was equally remarkable for correctness of drawing, freedom of pencilling, brilliancy of colouring, and personification of character, not less vigorous than graceful. He possessed the rare faculty of producing in every instance, the most striking and agreeable likeness, and of indicating intellectual expression and dignity of demeanour, wherever they appeared in the original; often approaching in his portraits to the elevation of historical painting. His modesty was equal to his talents; and in his intercourse with the young candidates for public favour, he was uniformly kind, communicative, and liberal. He was not only an artist, but a patron of the arts, and his gallery and study were always open to young aspirants.

POETICAL CHARACTER OF GIULIO ROMANO.

THE style of this great painter, the friend and principal scholar of Raffaelle, is truly historical. More bold and aspiring than his master, although without his suavity and grace, his poetic genius was admirably calculated for those compositions in which he so much excelled; his battles and triumphal processions will ever stand as monuments of his great talents.

Mason, in his translation of Dufresnoy's poem de Arte Graphica, has given in a happy manner the following lines:—

"Learn how at Julio's birth the muses smiled,
And in their mystic caverns nursed the child;
How by th' Aonian powers their smile bestowed,
His pencil with poetic fervour glow'd,
When faintly verse Apollo's charms convey'd;
He op'd the shrine, and all the god display'd:
His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns,
His heroes, happy heirs of fav'ring fame,
More from his art than from the actions claim."

"Julius a puero Musarum eductis in antris,
Admias reseravit opes, graphicaque poesi,
Quæ non visa prius, sed tantum audita poetis,
Ante oculos spectanda dabit sacraria Phœbi,
Quæque coronatis complevit bella triumphis
Heroum portima potens, casusque decoros,
Nobilius re ipsa antiqua pinxisse videtur."

GERARD DOUW.

Douw was the most wonderful of all the Flemish masters in the nicety of his finishing. Sandrart gives a striking proof of his inexhaustible patience in this respect. He says, that having once, in company with Bamboccio, visited Douw, they could not forbear expressing their admiration of the prodigious neatness of the finishing of a minute object; Douw told them he could spend three days more in working on that broom before he should account it entirely complete. The same author says, that in a family picture of Mrs. Spiering, the lady had sat days for the finishing of one of her hands, that leaned on an arm-chair. For this reason, not many would sit to him for their portraits; and he therefore indulged himself mostly in works of fancy, in which he could introduce objects of still life, and employ on them as much time as suited his own inclination.

Houbraken affirms, that Douw's great patron, Mr. Spiering, allowed him a thousand guilders a year, and paid beside whatever he demanded for his pictures, and purchased some of them for their weight in silver. But Sandrart, with more probability, assures us, that the one thousand guilders were paid to Gerard on no other consideration, than that he should give his benefactor the option

of every picture he painted, for which he was immediately to receive his utmost demand.

THE LAST DAYS OF ALONZO CANO.

An event happened to Alonzo Cano, while in the height of his fame, which involved him in much trouble. Returning home one evening, he discovered his wife murdered, and his house robbed, while an Italian journeyman, on whom suspicion fell, had escaped. The magistrates having discovered that Cano had been jealous of this Italian, and was also attached to another woman, acquitted the fugitive, and condemned the husband. On this, he fled to Valencia, and took refuge in a Carthusian convent; but afterwards was so imprudent as to return to Madrid, were he was apprehended, and put to the torture, which he suffered without uttering a word. The king hearing of this, received him again into favour; and as Cano saw there was no safety out of the protection of the church, he solicited the king's permission, which was granted, and he was named residentiary of Granada. The chapter objected to his nomination, but were obliged to submit, and their church profited by the appointment, in receiving from him many sculptures and paintings. The last years of his life, he spent in acts of devotion and charity. When he had no money to bestow in alms, he would give a beggar a drawing, directing him where to take it for sale. To the

Jews he bore an implacable antipathy. On his death bed, he would not receive the sacrament from a priest, because he had administered it to a converted Jew; and from another he would not receive the crucifix in his last moments, because it was so bungling a piece of work that he could not endure the sight of it. In this manner died Alonzo Cano, at the age of seventy-six, in 1676.

FUSELI'S CHARACTER OF MICHEL ANGELO.

"Sublimity, conception, grandeur of form, and breadth of manner, are the elements of Michel Angelo's style; and by these principles he selected or rejected the objects of imitation. As painter, sculptor, or architect, he attempted, and above any other man succeeded, to unite magnificence of plan and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; and his men are a race of giants. This is the *terribil via* hinted at by Agostino Caracci. To give the most perfect ease to the most perplexing difficulty, was his exclusive power. He is the

inventor of epic painting in the sublime compartments of the Sistine Chapel. He has personified motion in the groupes of the Cartoons at Pisa, embodied sentiments on the monuments of St. Lorenzo, unravalled the features of meditation in his Prophets and Sibyls; and in the Last Judgement, with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. In painting, he contented himself with a negative colour, and as the painter of mankind rejected all meretricious ornament. The fabric of St. Peter's, scattered into infinity of jarring parts by his predecessors, he concentrated, suspended the cupola, and to the most complex, gave the air of the most simple edifices. Such was Michel Angelo, the salt of art; sometimes he had moments, and perhaps periods of dereliction, deviated into manner, or perplexed the grandeur of his forms with futile and ostentatious anatomy; both met with herds of copyists, and it has been his fate to have been, and still to be, censured for their folly."

THE FRENCH ACADEMY AT ROME.

The magnificent Palace de Medici, with its fine and extensive gardens, is now inhabited by the French Academy, the members of which show particular attention to inquiring strangers. This establishment does honour to the French nation, and, except in part of the time of the Revolution, has

met with no interruption. Every means are afforded for the improvement of the student, the collection of casts are extensive; each student has his study, and a comfortable sleeping apartment; an excellent table is kept for them, all defrayed out of the expense of the government; the term of study is five years.

This palace was formerly considered as unhealthy. Thevenot, the President, however, said, that during the last ten months no case of fever occurred.

AFFINITY BETWEEN MUSIC AND PAINTING.

IT may serve as an argument to prove the affinity of the sister arts of music and painting, that the love of each to an equal degree, has, in many instances, centered in the same person. Correlli was a passionate admirer of pictures, and lived in an uninterrupted friendship with Carlo Cignani and Carlo Marat. These two eminent painters were rivals for his favour, and for a series of years presented him with pictures, as well of other masters as of their own painting. The consequence whereof was, that Corelli became possessed of a large and valuable collection of original paintings; all which, together with a sum of money equal to about six thousand pounds sterling, he bequeathed to his patron, Cardinal Ottoboni, who, reserving the pictures to himself, generously distributed the rest of the effects among the relations of the testator. Mr. Handel, though not a collector, was a lover of pic-

tures, and for many years before his death frequented, for the purpose of viewing them, all collections exposed to sale. Gemimani, in the latter years of his life, was absorbed in painting, and he once declared, that he loved it better than music. Nicholas Lahiere, though celebrated as one of the first musicians in his time, by his excellence in painting has rendered his character so ambiguous, that both faculties claim him; and in Mr. Walpole's Anecdotes, he stands ranked among the painters, and with very good reason; his own portrait in the music school at Oxford, painted by himself, being a masterly work.

On the other hand, there are instances of painters who have been no less excellent in the practice of music, as were Leonardo Da Vinci, Dominichino, and Sir Godfrey Kneller. Guido Rheni, and our countryman Mr. Samuel Cooper, were famous for their skill and performance on the lute.

MAHOMEDAN IDEA OF PORTRAITS.

An English traveller through Greece prevailed on a female slave to have her portrait taken; she at first obstinately refused, but on offering her a present, she consented with fear and mistrust. The painter having made a portrait of her in colours, she was so astonished, and was frightened at the resemblance, that she cried bitterly, and begged him to take back the money and undraw her. The most

scrupulous and enlightened Mahomedans have a kind of horror of their likeness being put upon paper. They imagine, that after death, their souls, instead of passing to the limpid streams and cool retreats promised by Mahomet, will enter into the picture; and that Munaker and Nekir, two black angels, will torment them in their tomb; but, in justice, it must be observed, that this notion prevails only among the lowest of the people.

THE ALTIERI CLAUDES NOW IN THE NATIONAL MUSEUM.

From Buchanan's Memoirs.

It is at all times interesting to the lovers of art to know all particulars regarding the importation of works of a superlative class into their own country, since a single work of that description carries with it more weight, as tending to improve general taste, and promote the views of a school of art, than many works of a secondary order, which, although they may be regarded as ornamental, can never make the same lasting impression upon the mind of the judicious observer, and are seldom of real consequence in point of national utility. The celebrated pictures known by the name of the Altieri Claudes, from having so long adorned that palace in Rome, were acquired by some English artists during the period that the French army was in Rome, and the

late Mr. Fagan and Mr. Grignon, who had so long resided in Italy, had an interest in them.

It has at all times been difficult to obtain permission to export works of a high order from the Roman state. While the French army was in Rome that difficulty was greatly diminished; but in general, as being attended with the risk of seizure of the property itself, works of that description were often obliged to be sent away to the nearest port, as opportunity might offer, and sometimes forwarded to this country without the proper documents or advices accompanying them.

In the present instance, the ship by which these pictures was sent to England arrived at one of the out-ports, without the proper advices having accompanied them, and they were lodged in the Custom-house until they should be regularly claimed. Some time had elapsed without this being the case, and it became a question as to selling them for the purpose of paying the necessary expences, &c. The pictures were accordingly put up for sale, and they were actually bought for the sum of 1200*l.* sterling before the real proprietors, or their agents, had received advice of their having arrived in this country. They were, however, of too much importance, even in the eyes of the unlearned in art, to pass long unnoticed, and those acting for the proprietors having come to a knowledge of their situation, gained possession of their property, and had them trans-

mitted to London, where they soon attracted the notice of Mr. Angerstein, one of the most intelligent connoisseurs in England, who purchased them, along with a few cabinet pictures of the Italian school, which accompanied them, for the sum of ten thousand guineas.

INSCRIPTION ON THE SUPERB MONUMENT ERECTED TO THE MEMORY OF RUBENS IN THE CHURCH OF ST. JAMES, ANTWERP.

D. O. M.
PETRUS PAULUS RUBENIUS, EQUES,
JOANNIS, HUJUS URBIS SENATORIS FILIUS,
STENI TOPARCHA.
H. S. E.
QUI INTER CÆTERAS, QUIBUS AD MIRACULUM
EXCELLUIT DOCTRINÆ PRISCÆ,
OMNIUMQUE BONARUM ARTIUM, ET ELEGANTIARUM
DOTES,
NON SUUM TANTUM SÆCULI,
SED ET OMNIS ÆVI
APPELLES DICI MERUIT
ATQUE AD REGUM PRINCIPIUMQUE VIRORUM
AMICIATAS GRADUM SIBI FECIT.
A PHILLIPO 4 HISPANIARUM INDIARUMQUE
REGE INTER SANCTIORIS CONSILII SCRIBAS
ADSCITUS ET AD CAROLUM MAGNÆ BRITTANIÆ REGEM
ANNO M.DC. 29, DELEGATUS,

PACIS INTER EODEM PRINCIPES MOX INITIÆ
FUNDAMENTA FELICITER POSUIT,
OBIT ANNO JUL. M.DC. 40, ÆTATIS, 63.
DOMINA HELENA FORMENTIA VIDICA AC LIBERI
SACELLUM HOC ARAMQUE, AC TABULUM DEI PARÆ
CULTUS CONSECRATUM MEMORIÆ RUBENIANÆ
I.. S. PONI DEDARIQUE CURARUNT
R. J. P.

HARMLESS JOKE BY HOGARTH.

In the year 1745, one Launcelot Burton was appointed naval officer at Dover. Hogarth had seen this gentleman by accident, and on a piece of paper, previously impressed by a plain copper-plate, he drew his portrait with a pen in imitation of a coarse etching. Mr. Burton was represented riding on a lean Canterbury hack, with a bottle sticking out of his pocket, and underneath was an inscription intimating that he was going down to take possession of his place. The sketch was enclosed to him in a letter, and some of his friends who were in the secret, protested that the drawing was a print which they had seen exposed for sale in the print shops in London. This put him in a violent passion, and he wrote an abusive letter to Hogarth, whose name was subscribed to the work. But after poor Burton's tormentors had kept him in suspense throughout three uneasy weeks, they proved to him that it was no engraving, but merely a sketch with

pen and ink. He then became so perfectly reconciled to his resemblance, that he showed it with exultation to Admiral Vernon and the rest of his friends.

DEFINITION OF A CONNOISSEUR.

From Buchanan's Memoirs of Painting.

THE title of *connoisseur*, which implies a knowledge of being able to judge correctly of works of art, is more frequently bestowed than deserved. No one can be a connoisseur who does not at the same time possess taste, as on taste depends the capability of forming a just discrimination, and a delicacy of choice—a power of separating the good from the indifferent. Neither is it sufficient to possess merely a knowledge of the *execution* of certain masters, to constitute a claim to a title where the *moral* as much as the *material* of painting becomes a primary consideration. A man may have a very thorough knowledge of the works of an Ostade, and may yet be very ill qualified to judge of the excellencies of a Raffaelle.

EMINENT SCENE PAINTERS.

THOMAS DAHL a native of Denmark, painted some admired scenes for the Covent Garden theatre. Hogarth painted a camp scene for the private theatre of Dr. Hoadley. Richards, the secretary to the Royal Academy, was many years principal scene-

painter to Covent Garden Theatre. His coadjutors were Messrs. Bowles and Carver. Michael Angelo Rooker was principal scene-painter to Colman's theatre in the Haymarket. Walmsley, French, and the younger Catton, were also scene-painters, the latter only occasionally. Hodges, the pupil of Wilson, was appointed scene-painter to the Italian Opera-house, held at the Pantheon after the fire of the old King's Theatre in the Haymarket. Signor Novosielsky, the architect, who rebuilt this theatre, was also scene-painter to the new and splendid stage; and De Loutherbourg, though last, yet greatest of the ingenious corps, was scene-painter to Drury-lane Theatre, during the management of Garrick.

VANDYCK, AND HIS SITTERS.

This distinguished painter, whose works adorn so many galleries of the fine arts in England, was indefatigable in his studies; and although he died at the age of forty-two, his works are equal in number to those of Rubens. He was much addicted to pleasure and expense, and kept an excellent table, often detaining the persons he had invited to dinner, for an opportunity of studying their countenances and retouching their pictures in the afternoon. Vandyck would not suffer any portrait to go from his pencil, until he was convinced that it was a good likeness. Laurere sat seven entire days, taking morning and evening; and notwithstanding

all his time and pains, Vandyck would not let him look at the picture, till he was satisfied with it himself. It was this portrait that induced Charles I. to invite him to England.

THE CRUCIFIXION, BY RUBENS.

In the church of St. Peter, at Cologne, there is an altar-piece, by Rubens, of the Crucifixion. Strangers who visit this church, and whose expectations have been highly raised, are at first sadly disappointed; but on their attention being suddenly diverted to some other object, the picture is turned in the frame, and all the perfections of the great artist's genius break upon the view. The first exhibition is a copy, on the back of the original picture, by a modern painter; and the illusion is practised to increase the effect of the performance, of which the possessors are so justly proud.

MONKISH AVARICE MORTIFIED.

The monks of La Sista applied to Domenico Greco the celebrated scholar, and almost rival of Titian, for a picture of the Last Supper, but the painter being unwell, declined the commission, and recommended Tristan, who accordingly was employed, and when the picture was delivered, no fault was found, except in regard to the price, which was two hundred ducats. The matter being referred

to Domenico, he was taken in a coach to the convent, where, as soon as he had deliberately surveyed the picture, he turned to his disciple, and lifting up his crutch, exclaimed against him for disgracing the art by demanding two hundred ducats for such a picture. The triumph of the fathers upon this decision was soon reversed, when Domenico ordered his disciple to roll up the picture and take it back to Toledo, for that he should not leave it there for five hundred ducats. Vexation now took possession of the monks, and their complaints were changed to intercessions, so, after a sufficient atonement, the money was paid, and the picture surrendered to the refactory and oblivion.

HOGARTH.

THE celebrated Henry Fielding had often promised to sit for his friend Hogarth; unluckily, however, no picture was drawn. After his death, Mr. Hogarth laboured to try if he could produce a likeness of his friend from images existing in his own fancy; and just as he was despairing of success for want of some rule to go by in the dimensions and outlines of the face, fortune threw the grand desideratum in his way. A lady with a pair of scissors had cut a profile, which gave the distances and proportions of Fielding's face sufficiently to restore his lost ideas of him. Glad of an opportunity of paying

his last tribute to the memory of an author whom he admired, Hogarth caught at the outline with rapture, and finished an excellent drawing, which is the only portrait of Fielding extant, and which recalls to the memory of all who have seen him, a corresponding image of the man.

It has been said, that this portrait was painted from a representation of Fielding's features by Garrick; but the English Roscius had no other share in the business, than that of urging Hogarth to attempt the likeness.

RUBENS'S PICTURES AT MUNICH.

In the gallery at Munich, and in the royal palace at Schleissheim, there are above 100 pictures by Rubens, many of which are known as chefs-d'œuvres of the master. A description of many of these has been given by Sir Joshua Reynolds in his Tour to the Netherlands, when these pictures were at Dusseldorff. They are in the finest state of preservation, and have been arranged with great taste and judgment in a series of apartments, and in a manner which delights the spectator, without distracting him by their number.

MARSHAL SOULT'S MURILLOS.

It has been fashionable for some years past, says Mr. Buchanan, in his Memoirs of Painting, to underrate the talents of this great master, and to

rank him as inferior to many of those masters of the Italian School, who were by no means his equals. It frequently happens, however, that those who make this remark have taken it at second-hand, while he who probably first made it, has never had an opportunity of seeing his most capital works, or, if he has, is probably no competent judge of their real merit; for, it may be here asked, is there any one who can have the most distant pretensions to the title of connoisseur, who will not allow the superlative merits of those grand compositions by Murillo, which are in the possession of Marshal Soult, and who will not instantly place the author of them in the first rank of great masters? Whoever will deny to him such a place, knows not himself the high excellencies of art, and most certainly can have but very slender pretensions to the title of connoisseur.

FIRST ATTEMPTS IN ART OF SIR JOSHUA REYNOLDS.

THIS excellent painter, at an early period of his life, made some trifling attempts at drawing from common prints, but they were not such as to give much promise of future excellence. There is now one of these very early essays in the possession of his family. It is a perspective view of a book-case, under which his father has written, "Done by Joshua, out of pure idleness."

When he was not more than eight years of age, young Reynolds accidentally read the Jesuits' Perspective. He attempted to apply the rules of that treatise in a drawing which he made of his father's school, a building well suited to his purpose, as it stood on pillars. On showing it to his father, who was merely a man of letters, it struck him with astonishment, and he exclaimed, "Now this exemplifies what the author of the 'Perspective' asserts in his preface, that by observing the rules laid down in this book, a man may do wonders, for this is wonderful." Richarson's Theory of Painting was now put into his hands, where he saw the enthusiastic raptures with which a great painter is described; and he thought Raffaelle the most extraordinary man the world ever produced. The ambition of young Reynolds was thus fired, and he determined on adopting painting as a profession. At the age of eighteen, he was placed under Hudson, who was then considered the greatest painter in England; and the qualification which enabled him to hold his pre-eminence, was the ability of producing flattering likenesses. But after having painted the head, Hudson's genius failed him; and he was obliged to apply to one Vanhaaken, and afterwards to a painter of the name of Roth, to put it on his shoulders, and to furnish the drapery, of both which he was himself utterly incapable.

Reynolds continued only two years with Hudson,

and then returned into Devonshire, where he remained three years, making little effort, and as little improvement; yet he produced a great many portraits during this period, particularly one of a boy reading by a reflected light, which fifty years afterwards sold for thirty-five guineas. He afterwards went to Rome, where he remained three years. Here he discovered a taste for caricature, and painted several pictures of that kind, particularly one which was a sort of parody on Raffaelle's School of Athens, comprising about thirty figures, and representing most of the English gentlemen then in Rome.

On his return to England, the earliest specimen he gave of his improvement in the art, was the head of Guiseppe Marchi, a boy he had brought with him from Rome, in a Turkish turban, richly painted, something in the style of Rembrandt. It so much attracted the attention of his old master, Hudson, that he called every day to see it in its progress; and perceiving at last no trace of his own manner, he exclaimed, "Reynolds, you don't paint so well as when you left England." Reynolds soon attained the summit of his reputation as an artist, and maintained his dignified station to the close of life. He received the honour of knighthood from his late majesty, and was for many years President of the Royal Academy.

Sir Joshua was not only an artist, but a great

patron of artists. When Gainsborough asked him but sixty guineas for his celebrated picture of "The Girl and Pigs," being conscious that it was worth more, he liberally paid him a hundred guineas for it. And when Zoffani, the painter, came to England, Sir Joshua became his patron, gave him the price he asked for his first picture, and afterwards added twenty guineas more to the purchase-money.

Michael Angelo was Sir Joshua's favourite master; and in the last discourse which he delivered in the Royal Academy, after expatiating on the exalted genius of Angelo, he thus concluded: "I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in the Academy, and from this place, might be the name of MICHAEL ANGELO."

COMPARISON BETWEEN RAFFAELLE AND TITIAN. BY SIR JOSHUA REYNOLDS.

"RAFFAELLE and Titian," says Sir Joshua Reynolds, "seem to have looked at nature for different purposes; they both had the power of extending their view to the whole, but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to

Titian the merit of attending to the general form of his object, as well as colour; but his deficiency lay, a deficiency at least when he is compared with Raffaelle, in not possessing the power, like him, of correcting the form of his model, by any general idea of beauty in his own mind."

The Venus and Adonis, and the Ganymede, by Titian, and the celebrated Gaspar Poussin, of the Colonna Gallery, were sold to Mr. Angerstein for 6000 guineas! and considering the high importance of the pictures themselves, being all capital and celebrated performances of these masters, they may be regarded as having been sold much under their real value. They now form part of the pictures lately purchased by the Earl of Liverpool for the National Gallery; a purchase which will hand down the name of his lordship to posterity, as having occurred during his administration, and added a bright ray to the glory of his present majesty's reign.

Herodias by Titian, valued at 1000 guineas, belonged to Lord Northwick, afterwards in the possession of Lord Radstock.

A Magdalen, by Guido, valued at 800 guineas, and sold to Lord Radstock.

PERILOUS ADVENTURE OF A MARINE PAINTER.

JOHN GRIFFIERE, a Dutch painter, who came to England soon after the fire of London, was placed apprentice to a carpenter; but that business not suiting his inclination, and discovering a taste for

drawing, his father bound him to a tile painter. In this coarse school he improved so much, that he was afterwards placed with a painter of flowers. It was, however, in landscapes that he most excelled. Mixed scenes of rivers and rich country were his favourite subjects; and when in England, he bought a yacht, embarked with his family and his pencils, and passed his whole time on the Thames, between Windsor and Gravesend, during which time he painted some very fine views. He afterwards went to Rotterdam in his yacht, and remained some years in Holland. On his return to England he struck upon a sand bank, where he remained eight days; an adventure which cured his passion for living on the water.

JACK LAGUERRE THE CARICATURIST.

GRAVELOT, the engraver, who assisted Hogarth in some of his plates, was numbered among the whimsical few who converted their art to the purpose of ridicule. Many political publications, during George the Second's reign, had frontispieces designed by *Boitard, Liotard, Gravelot, Brickham, Vandergucht, Vandrebank, Worsdale,* and others. The last of whom, in comic feeling, was certainly not the least name of this period, for he was one of the many founders of the school of caricature, namely, *Jack Laguerre,* the son of the painter of that name, who assisted Verrio in painting the walls and the ceilings of our royal palaces.

A DEAF AND DUMB ARTIST.

HERNANDEZ EL MUDO, a singular artist, who was deaf and dumb from his infancy, having displayed sufficient tokens of an earnest desire to learn the art of painting, was placed as a disciple with Titian, and arrived at a high degree of perfection in colouring and design. He successfully imitated the manner of his master, and gained considerable reputation, so that for several years he was employed by Philip II. King of Spain, to work in the Escurial; and his performances in that palace procured him a noble recompense and distinguished honour. His principal work is the representation of the Four Evangelists, which he painted in fresco.

THE CURIA POMPEII AT ROME.

THIS structure was erected by Pompey near to his theatre, in order that the Senate might be enabled to assemble for the dispatch of public business on the days of the games, and also give their presence and authority to the shows. It was in this edifice that Julius Cæsar was assassinated in the Ides of March, at the base of the statue of Pompey, its founder. Suetonius affirms that it was always closed after this event, or, as Appianus asserts in his History of the Civil Wars of Rome, was burned by the people.

RARITY OF PRIVATE COLLECTIONS OF GOOD PICTURES IN GERMANY.

After traversing a wide expanse of country, which certainly well repays the traveller by its interesting and beautiful scenery, Mr. Buchanan arrived at a place where one of those collections was to be seen; where, like many other of the German collections, he found the walls of a chateau covered with acres of canvass and old pannels; but, unfortunately, most of these pictures ill suiting the characters of the masters to whom they were ascribed. In Germany the traveller finds the Galleries of Dresden, of Munich, of Vienna, and of Hesse-Cassel, well worthy of his attention, especially the two first of these, which will amply satisfy the expectations which he may have formed of these galleries of art: but he must not expect to find collections of the works of the great masters in the possession of individuals; such are only to be found in Italy and in Great Britain. France, at the present day, possesses but few of them; and in the Low Countries they are rarely to be met with: while it must be remembered, that such works do not multiply and increase upon us. They are already scarce; and are every year rapidly becoming scarcer.

WILSON'S FIRST LANDSCAPE.

RICHARD WILSON, who has been called the English Claude, and who by his genius diffused a splendor not only over his own country, but even over Italy itself, whose scenes have been the frequent subject of his pencil, began his career as a portrait-painter, but with a mediocrity that gave no promise of future excellence. A small landscape, however, of this artist, executed with a considerable portion of freedom and spirit, casually meeting the eye of Zuccarelli, so pleased the Italian, that he advised him to follow that mode of painting, as most congenial to his powers, and therefore most likely to obtain for him fame as well as profit.

This flattering encomium, from an artist of Zuccarelli's knowledge and established reputation, determined Wilson at once to turn from portrait to landscape, which he pursued with vigor and success. Sighing for classic ground, he visited Italy, where, uniting assiduity to enthusiasm, he much improved himself; labouring for some time without observation, and consequently unattended by emolument. Conscious of his abilities, and too proud to solicit patronage, he lived on a trifle; but on that trifle with a philosophic happiness. Thus, scorning to solicit a commission for his pencil, he resigned

it entirely to its merits. It happened that Vernet, then in the zenith of his reputation, visited Wilson's painting-room; and, smitten with the merits of one of his landscapes, begged to have it in exchange for one of his own. Wilson readily agreed to the flattering proposal, and delivered his performance, which the French artist generously exhibited to his visitors, and, what is more remarkable, recommended a rival to their favour.

Mr. Fuseli, speaking of Wilson, in his lectures, says, "He is now numbered with the classics of the art, though little more than the fifth of a century has elapsed since death relieved him from the apathy of cognoscenti, the envy of rivals, and the neglect of a tasteless public; for Wilson, whose works will soon command prices as proud as those of Claude, Poussin, or Elzheimer, resembled the last most in his fate, lived and died nearer to indigence than ease; and as an asylum from the severest wants incident to age and decay of powers, was reduced to solicit the librarian's place in the Academy of which he was one of the brightest ornaments."

WEST'S OPINION OF THE IMPORTERS OF PICTURES BY THE GREAT MASTERS.

THE late President West used to remark,

that next to the merit of having painted a picture which should do honour to the art and become an ornament to the state wherein it was produced, was the credit of having brought from foreign countries works of the great masters. The importation of such works tend to enrich the nation which receives them: it holds out a bright example for imitation, and rouses and calls into action the native talents of those who feel the sacred flame of emulation.

A SLAVE TURNED PAINTER.

JUAN DE PAREJA was born in Mexico in 1610, and rendered himself remarkable by discovering a genius for painting, and arriving at a degree of excellence in it from the lowest station in life. He was a Mestizo, which is a name given to those who are born in the West Indies, of a Spanish father by an Indian mother. Happening to become the slave of Diego Velasquez, that great artist employed him in grinding his colours; and the opportunities which he thus enjoyed unfolded his talents. He spent whole nights in drawing, denying himself the necessary refreshment of rest and sleep, in endeavouring to imitate his master. Notwithstanding this assiduity, he was under perpetual apprehension of being discovered by Velasquez, whose pride he knew would make him account it a disgrace

to see a performer in his own way in so mean and servile a condition. However, Pareja proceeded in his private studies, till he had made a considerable proficiency. It was the custom of Philip IV., who often resorted to the apartments of Velasquez, to order those pictures which were placed with the painted side to the wall, to be turned to his view, on observing which, Pareja fixed one of his own painting in that position, which the king's curiosity caused to be turned, and in that instant the slave fell on his knees, and supplicated his majesty to obtain his pardon from his master, for having presumed to practise painting without his approbation. Philip, agreeably surprised at the address, and being pleased with the work, bade Pareja rest contented, and told Velasquez, that the man who shewed such a genius, and possessed such talents, ought no longer to be a slave. Pareja was, of course, emancipated, yet, such was his gratitude, that he would never quit his master, and after the death of Velasquez he continued to serve his daughter with the same fidelity. He excelled in painting portraits, which he executed so much in the taste, style, colouring, and penciling of his master, that they could not easily be distinguished from the works of Velasquez. He died at Madrid in 1670.

THE DRESDEN GALLERY.

AUGUSTUS III. king of Poland, elector of Saxony, paid 17,000 ducats for the Raffaelle now in the Dresden gallery, called the Madonna del Siste, a sum equal to £8,500. He paid 1,200,000 thalers for the collection of pictures which belonged to the Dukes of Modena, a sum equal to £200,000 sterling of our money. In that collection were five pictures by Correggio, which are now in the Dresden gallery.

CELEBRATED COLLECTIONS OF ANTIQUE GEMS.

THE Cardinal Borgia possesses at Velletri a fine collection of antique engraved stones, celebrated particularly for the set of Scarabæi and of Egyptian stones. The *dactyliotheca Farnese* now belongs to the King of Naples. That of the Strozzi contains some of the finest examples of the art, such as the *Hercules* of CNEIUS, the *Medusa* of SOLON, the *Medusa* of SOSTHENES, the *Esculapius* of AULUS, the *Germanicus* of EPITYNCHANUS, the *Muse* of ALLION, the *Satyr* of SCYLAX, &c. Gori has described the greater part of these in his *Museum Florentinum*, because the Strozzi family was originally of Florence, and resided in that city; but their *dactyliotheca* was kept in Rome, whence it could not

be removed under the penalty of its forfeiture. The *dactyliotheca Ludovisia* is one of the most celebrated in Rome, and belongs to Ludovisi Buon Compagni, Prince of Piombino. Besides the *Demosthenes* of DIOSCOURIDES, it possesses several of the finest antiques and specimens of the sixteenth century. The collection of the Vatican was formed more by chance and at random than by a connected design, and contains specimens of great size and high value.

THE CASTLE OF HEIDELBERG.

HEIDELBERG is one of the most beautiful and picturesque situations in Germany. Its superb chateau was built after the designs of Raffaelle and Giulio Romano, and although the castellated part is now in ruins, yet the interior façade of the building presents one of the most interesting examples of that delicate and chaste style of architecture which was introduced into Italy about the period of these great men. It might be easily restored to its original beauty; all those fine ornaments in alto-relievo, which are out of the reach of wanton destruction, being still in good taste, and the interior façade entire. It was originally the seat of the Elector Palatine, and several fine pictures by Raffaelle were here, a copy of one of which still remains.

The policy of Louis XIV. who was jealous of the power of the palatinate, caused the destruction of this magnificent palace. The castellated part was blown up by his orders, and the great tower was precipitated, like a mass of huge rock, into the deep ravine which surrounds it, where it now lies,—a monument of the deplorable effects of ambition and war.

THE MASTER-PIECE OF PARMEGIANO.

In the church of the Dominicans, at Cremona, is a dead Christ, attended by the Virgin overwhelmed with sorrow, painted by Parmegiano, which is an incomparable work. The principal figure is finely designed, and the character of the head of the Virgin, as well as the expression, is exceedingly beautiful. In the Houghton collection, now in Russia, was another very capital picture by Parmegiano, representing Christ laid in a sepulchre; but his greatest work is an altar-piece at St. Marguerite, at Bologna, which composition was studied by the Carracci, and preferred by Guido to the Cecilia of Raffaelle. The best of his performances was Moses breaking the tables of the law, at Parma, of which Sir Joshua Reynolds says, "we are at a loss which to admire most, the correctness of the drawing, or the grandeur of the conception."

DECLENSION OF ARCHITECTURAL TASTE.

THE declension of style from the days of Roman splendor may be witnessed in the modern Italian churches, particularly in the churches of St. John the Lateran, and St. Paul without the walls; and most of their buildings were executed from the ruins of the antique temples which they barbarously despoiled for this purpose, and when they had no longer skill to place the connecting architrave, they substituted ugly and uncharacteristic arches, as may be seen in the fine plates of it by Piranesi.

ROUBILIAC'S HONESTY AND ITS REWARD.

IT is a pleasing circumstance to relate, that Roubiliac's own goodness of heart first brought his excellent talents into notice; and that his great success in life seems to have depended in some degree on his honest and liberal conduct soon after he came to England. At that time he was merely working as a journeyman; and, having spent an evening at Vauxhall, on his return he picked up a pocket-book, which contained a considerable quantity of bank-notes. He immediately advertised it, and a claimant soon appeared; who was so pleased with the integrity of the youth, and so struck with his genius, of which he shewed several specimens, that he not only gave him a

handsome remuneration, but, being a man of rank and fortune, became his patron. After Roubiliac had been at Rome, he expressed himself in raptures at what he had seen of the exquisite beauty of the works of antiquity, and the captivating and luxuriant splendour of Bernini. "It is natural to suppose," said he one day to Sir Joshua Reynolds, "that I was infinitely impatient, till I had taken a survey of my own performances at Westminster Abbey, after having seen such a variety of excellence; and my own work looked to me meagre and starved, as if made of nothing but tobacco-pipes."

HAYMAN AND WILSON.

Old Mr. Taylor, who copied the portrait after Mengs under Wilson's own eye, says it was the custom, according to the sociable manner of the day, for himself, Wilson, Hayman, Dr. Chauncey, and other artists and gentlemen attached to literature and arts, to hold a meeting or club at the Turk's Head in Gerrard Street, at which half a pint of wine was the allowance, and it was never observed that Wilson (however irregular on other occasions,) was to be tempted to exceed this quantity. It was here that Hayman one evening, rallying Wilson, by assigning to him the palm of dissoluteness, was retorted upon by

Dr. Chauncey, to whom he had appealed, by the reply, "It must be confessed, Hayman, that what you say of Wilson would be true if we put yourself out of the question."

ADVANTAGES OF SCHOOLS OF PAINTING.

WHETHER a school of painting is more likely to create imitators than to assist extraordinary talents; whether the facilities which it affords are of material advantage to the artist; whether real genius will not, more probably, lead to excellence by following its own course; and whether it will not surmount all difficulties, and show itself still more transcendent, because it has had to contend with them,—are questions we do not attempt to solve.

CHANCE SKETCHING.

ALEXANDER COZENS, by birth a Russian, was a landscape painter, but chiefly practised as a drawing-master, in London. He taught in a way that was new and peculiar, but which appears to have been adopted from a hint of Leonardo da Vinci. The process by Cozens, was to dash out upon several pieces of paper, a number of accidental large blots and loose flourishes, from which he selected forms, and sometimes produced very grand ideas, but they were

in general indefinite in their execution, and unpleasing in their colour, similar in effect to the appearance of nature, when viewed through a dark-coloured lens.

THE DRAPERIES OF THE GREEK AND ROMAN ARTISTS COMPARED.

THE Romans, though inferior to the Greeks in taste and style of draperies, have nevertheless carried the art of drapery, or of clothing their figures, to great perfection; and rarely, if ever, represented the naked figure, "Græca res est," says Pliny (lib. xxxiv. cap. 5.), "nihil velare. At contra Romana ac militaris, Thoracas addere." Among their finest draped figures are the Jupiter of the Palazzo Verospi; the Posidippus and the Menander, formerly in the Musée des Arts at Paris; the Farnesian Flora and the Ariadne. The ancient Greek paintings on their fictile vases, as witnessed in the splendid collections of Mr. T. Hope and the British Museum, also afford fine examples of drapery.

So completely was the naked statue reckoned of Greek workmanship, that the Romans called all unclothed statues by the general name of *statuæ Achillæ*, on account of the number of statues of *Achilles* which they had of *that Grecian hero*, armed only with his pelias or Greek

javelin. It is of the Greeks and their knowledge of nature and art in his verses,

"Excudent alii spirantia melius æra,
Credo equidem, vivos ducent de marmore vultus."

Æn. vi.

PICTORIAL VERSATILITY.

Christopher le Blond was born at Frankfort in 1670; little, however, is known of him till he went to Rome in 1716, in the suite of Count Martinez, the French ambassador. But his reputation as a good painter of portraits in miniature was then so well established, that, at the solicitation of Overbeke, he went to Amsterdam, where he was employed to paint portraits for bracelets, rings, and snuff-boxes; which, though done in water-colours, yet the execution was so lively and natural, as if they had been painted in oil. On finding his sight impaired by the minuteness of his work, he discontinued water-colour painting, and attempted large portraits, in which he met with success. After residing some years in the Low Countries, he came to England, and set up a new manufactory of painting, or of impressing colours on paper with copper-plates, which, though at first seemed to promise extraordinary advantages, proved ruinous to the proprietor and his associates. This scheme was to copy the most capital pictures of the greatest masters, in such a man-

ner as to give the prints the appearance of paintings in oil; and Le Blond imitated models with so much skill and resemblance, correctness of outline, similarity of colour, and expression, that, at first, they astonished every beholder, who viewed them at a proper distance. The prints which Le Blond executed were disposed of by a lottery in 1730. He also published a book in English and French, descriptive of the process. Le Blond was not the original inventor of this manner of managing colours, but took it from Lastman and others, who had before undertaken it. After this he set on foot another scheme, that of imitating the cartoons of Raffaelle in tapestry; but this also failed, and he went to Paris, where he died in 1741.

NAMING OF PICTURES.

A VERY fine picture by Augustino Caracci, the baptism of our Saviour in Jordan, was some years ago imported into this country by the late Arthur Champernown, Esq. and sold by him as a fine work of that master. Domenichino happened to be the fashion of the day, for the St. John of Domenichino had been recently imported and sold to Mr. Hart Davis, at a large price; and, from a strong similarity which existed in the picture by Agostino to the compositions of Domenichino, it was afterwards re-

sold as a work of the latter, although always known at Rome to have been a celebrated picture by Agostino: thus robbing the true master of his just honours without any good cause, and but to humour the caprice of the day.

EARLIEST SCENES FOR THEATRES IN ENGLAND.

It has been asserted by some writers, that no scenes had been painted for the stage of any public theatre, until after the restoration, when Sir William Davenant and Killigrew went to Paris, expressly to procure scene-painters, machinists, &c. to prepare those splendid spectacles for his theatre in Blackfriars, which for a time drew the public attention from Drury Lane theatre, and superseded the regular drama.

But this assertion is disproved by the announcement of *The Temple of Love*, in 1634, performed at the theatre in Blackfriars, which says, "this masque, for the invention, variety of scenes, apparitions, and richness of habits, was generally approved to be one of the most magnificent that had been done in England."

WOOD ENGRAVING.

The first engraving on wood of which there is any record in Europe, is that of "the actions

of Alexander," by the two Cunios, executed in the years 1285 or 1286. The engravings are eight in number, and in size about nine inches by six. In the frontispiece, decorated with fanciful ornaments, there is an inscription which states the engravings to have been by "Alessandro Alberico Cunio Cavaliere, and Isabella Cunio, twin brother and sister; first reduced, imagined, and attempted to be executed in relief, with a small knife, on blocks of wood, made even and polished by this learned and dear sister; continued and finished by us together, at Ravenna, from the eight pictures of our invention, painted six times more than here represented; engraved, explained by verses, and thus marked upon the paper, to perpetuate the number of them, and to enable us to present them to our relations and friends, in testimony of gratitude, friendship, and affection. All this was done and finished by us only sixteen years of age." This account, which was given by Papillon, who saw the engravings, has been much disputed; but Mr. Ottley, in his late valuable work, deems it authentic.

JAN STEEN.

This extraordinary artist was the son of a wealthy brewer at Leyden, and born there in 1636. On evincing a genius for painting he

was placed under Nicholas Knuffer, but afterwards became a scholar of John Van Goyen, whose daughter he ultimately married. About this time his father, thinking that painting would not support a family, established his son in a brewery at Delft, which only failed by his intemperance. After this he opened a tavern, which confirmed his habit of dissipation, and accelerated his ruin. He drank more than his customers, and the wonder is, how he could continue the exercise of his pencil. But now he was constrained to live solely by his genius, which enabled him to produce pictures of singular merit in their way, though the subjects were of the lowest description. Few painters have animated their pictures more than Jan Steen, or equalled him in strength of expression. His drawing might sometimes be censurable, but his design was generally correct, his figures well disposed, and his characters strongly marked, his touch is light, easy, and free, and his colouring appears always lively and natural. A capital picture of his painting is a mountebank, attended by a number of spectators, in which the countenances are wonderfully striking, full of humour and variety. Another of his remarkable pieces represented a wedding, and consisted of the old parents, the bride, the bridegroom, and a notary. Every person in the composition was exceedingly

natural, with surprising expression in the old as well as the young. The notary is described as engaged in attending to the words which he was to write down; the bridegroom appears in violent agitation, as if dissatisfied with the match; and the bride seems to be in tears. The subject of another picture was the funeral of a quaker, in which each face was distinguished by so strong, so droll, and so humorous, a cast of features, as to excite mirth in the beholder. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death they rose amazingly in value, and are now rarely to be purchased. He died in 1689.

CHARACTER OF DA VINCI.

THIS great man, to whom the art of painting owed its first and its greatest advance towards perfection, having had no predecessor who could point out to him that sublimity of style, that greatness of character, which he bestowed on it, may be regarded as one of those bright stars which arose out of the fifteenth century. He was a painter, a poet, and an architect, most eminently skilled in the science of fortification, and he excelled in all active and manly exercise.

THE DACTYLIOTHECA OF ST. PETERSBURGH.

THE imperial cabinet at St. Petersburgh boasts of a splendid dactyliotheca, the principal gems of which were formed by the acquisition of the collection of Natter, who died at St. Petersburgh; by that of the celebrated Orleans collection, by the Strozzi, and by purchases from private collections. A catalogue of them has been published by M. Koehlen. Among the most valuable and rare of this splendid collection are some vases of sardonyx. The *dactyliotheca Poniatowsky* at St. Petersburgh is also rich in sculptured gems of the highest value.

ARTISTS *versus* PRINT-SELLERS.

OLD John Boydell, when he kept an engraver's shop, lived at the sign of the Unicorn, at the south-east corner of Queen Street, nearly opposite his late residence, now Messrs. Hurst and Robinson's.

Boydell was an engraver, but a very so-so artist. There is a pair of small prints, by him, engraved in the line manner, from pictures by the younger Teniers, and also a print engraved by him of a view of Wandsworth.

He was a lucky wight to take to print-selling, and to quit the profession of art; and it was no less fortunate for artists and the arts that he

was so indifferent a performer; for it was owing to his commercial enterprise that English prints became an important branch of export trade, which raised the consequence of our native school of calcography. So, it is pretty clear, that a miserable stick of an artist may have *quantum sufficit* of talent to make a mighty figure on 'Change: or, in other words, that he that had not genius enough to make a sixth rate engraver, had wit enough to fill the civic chair!

CLAUDE GELEER LORRAINE.

ENGLAND has long possessed many of this artist's most perfect works; and since the acquisition of his celebrated pictures, formerly in the Altieri palace at Rome, and in the collection of the Duke de Bouillon at Paris, it may be confidently asserted, that we possess more of his capital works than the rest of Europe.

Claude, with a just regard to his fame, determined on a plan which should make his drawings so many authentic warrants of his genuine pictures. Upon the back of his several designs he notes their true history, as to the persons and places they were painted for. He is said to have composed no less than six of these books: "Libri di William the first Duke of Devonshire, who died in 1707." Two volumes, containing

two hundred fac-similes, engraved by Earlom, were published in 1777.

MONOPOLY OF PATRONAGE.

THREE painters at Naples, Corenzio, Caracciolo, and Spagnoletto, sought to establish a monopoly of patronage, to the exclusion of every other person, whatever talents he might possess. The Cavalier d'Arpino was engaged to paint the cupola of the chapel of St. Gennano: but, as this gave great displeasure to the triumvirate, they united with one Belisario, a man of equally audacious spirit with themselves, and forced the knight, by their ill-treatment, to quit the city before he had well entered upon his employment. Upon his departure Guido was appointed to the charge, but he also was soon driven away; the mode they adopted was, to lay hands upon his servant, and, after beating him violently, to bid him go and relate to his master what had happened, adding, that he should say it was done by two men in disguise, who intended his death unless he took warning by what had happened to his servant. Guido lost no time in availing himself of the hint, and instantly fled. His scholar, Gessi, succeeded him, and, by way of strengthening himself against the attack, took care to be accompanied in his preparations for the work by two able-bodied assistants. The

adverse party still pursued their plan, and finding means to decoy these men on-board a vessel lying in the roads, gave orders to set sail and carry them out to sea. Their sudden disappearance was sufficient to awaken the fears of Gessi, and he consulted his safety by retiring as speedily as possible from the place. This time they succeeded to the utmost of their wishes, and the decoration of the chapel was entrusted to their own hands; scarcely, however, had they commenced, when the deputies who had the management of the concern, changed their mind, and punished their treachery with the disappointment it deserved. Their work was effaced, and Domenichino solicited to perform the task; and by his vigorous pencil it was at length executed. The remuneration made for this splendid work, which is still one of the chief boasts of Naples, was extremely large; and this circumstance may in some degree account for the extraordinary pains taken to obtain the commission. He received a hundred ducats for every whole figure, fifty for every half length, and twenty for every head introduced into the painting. Even Domenichino, however, was not permitted by these restless men to continue his labours without great interruption, and his death, which took

place before it was entirely finished, has been by some ascribed to poison.

ANECDOTE OF MR. BUCHANAN, AND A FRIEND, IN GOING TO SEE RUBEN'S PICTURE OF THE CHAPEAU DE PAILLE.

BEING exceedingly anxious to get to Antwerp, to see the picture of the Chapeau de Paille, and three other fine pictures, by Rubens, which were then soon to be sold, they left Brussels after dinner, intending to remain at Antwerp during the night, but on considering the risk they ran of losing the opportunity of seeing Hoguer's pictures a day previous to the sale, in order to enable Mr. Buchanan to form a judgment on their merits, he determined on passing through Antwerp without stopping. They arrived at that city in time to gain admittance, although the gates had been shut, and were re-opened to them per favour; but at the post-house they were informed, that no one could get out without an order from the governor of the place; being determined, however, to make the attempt, and having agreed to pay for the hire of fresh horses, whether they should or should not succeed in passing the gates, they obtained them, and drove up to the post, when he handed out to the guard of the night his passport, and a

small piece of paper enclosing a Napoleon, saying, rather loudly, "Voilà, Monsieur, mon passeport, et l'ordre du gouverneur." The order was instantly recognized, and the massive gates moved on their hinges. The following morning they breakfasted at Breda at an early hour, and, by the route of Gorcum and Utrecht, they arrived at Amsterdam the same evening.

ARCHITECTURE OF DRESDEN.

DRESDEN contains about eighteen churches, the most remarkable of which are, the church of the Holy Cross, the church of the Catholics, the church of the Court, the church of Notre Dame. The church of the Holy Cross is an enormous circular mass of stone, and the painting at the great altar was executed by Schoenan. The church of the Catholics, built by Augustus III. between 1737 and 1756, is one of the finest in Germany, and the handsomest building in Dresden. It stands delightfully on elevated ground, nearly fronting the bridge over the Elbe. Its organ is the chef d'œuvre of the celebrated Silbermann. It is decorated by several admirable paintings by Mengs, a native of Dresden among which is the Ascension, which is reckoned, his masterpiece, and adorns the principal altar. The tower is three hundred and three feet high, and the total expense of building it and the

church was nine hundred and six thousand nine hundred and fifty-five rix dollars. The church of Notre Dame, or St. Mary's (Francis Kirche), was built, in 1734, by Augustus II. on the plan of St. Peter's at Rome. It cost three hundred thousand rix dollars. From the lantern of the cupola the view is universally admired.

VEILS OF THE TEMPLES OF THE ANCIENTS.

In the temples of the ancients, they often suspended a curtain before the statue of the divinity during the times when they were not sacrificing. In the temple of Jupiter at Olympia there was a curtain of extreme value, beautifully woven of wool, after the manner of the Assyrians, and dyed with the Tyrian purple; which was presented to the temple by Antiochus. There was also a similar curtain or veil in the celebrated temple of Diana at Ephesus. When they would discover the sacred statue to the wondering eyes of the adoring crowds that assembled within the walls of the temple, the curtain was lowered as in the temple of Jupiter at Olympia, or raised as in that of Diana at Ephesus. The veil of the virgin goddess of the Athenians is much celebrated by Pausanias and other Greek writers, which is described under the article Peplum. Stuart, in his Antiquities of Athens (vol. ii. p. 7 and 8), thinks that the

ancient veil or curtain of the temple was for the purpose of covering the centre part of the hypæthros, which was unroofed. This sort of curtain differs from the *velarium* of the Romans, that was used in their theatres and amphitheatres.

ARLAUD'S COPY OF CORREGGIO'S LEDA.

ARLAUD the portrait-painter's first practice, was that of painting ornaments in miniature, for the jewellers, after which he applied to portrait, in which he became eminent. On settling at Paris, he obtained the patronage of the Duke of Orleans, who condescended to become his pupil, and gave him apartments at St. Cloud. While there, he copied a leda from the basso-relievo of Michael Angelo, or, as others think, from the famous picture on the same subject by Correggio. Be that as it may, all Paris was struck with the beauty of the performance, for which the Duke de la Force agreed to give 12000 livres, but happening to be a loser in the Mississippi scheme, he returned it to the artist, with 4000 livres for the use of it. This picture Arlaud brought to London in 1721, when he came hither with letters of recommendation from the Princess Palatine, to Caroline, Princess of Wales, whose portrait he painted. During his residence in England, he was loaded with presents, and sold

a copy of his Leda for £600, but refused to part with the original.

BROUWER, RUBENS, AND THE DUKE D'AREMBERG.

ADRIAN BROUWER'S (or Brauwer) parentage was mean, and his mother sold to the peasants bonnets and handkerchiefs, which Adrian, while a child, painted with flowers and birds. These being noticed by Frank Hals, he was so pleased with the performance, that he proposed to take the boy as an apprentice, and Brouwer gladly accepted the offer. His master, on discovering his superior genius, separated him from his companions, that he might profit by his talents. He locked him up in a garret, and, though he made him work hard, nearly starved him. This cruelty exciting the pity of Adrian Van Ostade, who was also a pupil of Hals, he advised Brouwer to make his escape. He followed this counsel, and took refuge in a church, but was soon recognized, and conveyed back to his master, who, for some time, behaved more kindly; but his avarice and tyranny returning, compelled Brouwer to run away again, with more success than before. He got to Amsterdam, where he had the pleasure to find that his name was already known, and that his works bore a good price. A picture dealer, with whom

he lodged, gave him one hundred ducatoons for a painting representing gamesters, and Brouwer, who had never possessed so much money in his life, spent the whole in ten days. He then returned to his employer, and on being asked what he had done with his money, he answered that he had got rid of it, that he might be more at leisure. This unfortunate propensity to alternate work and dissipation, marked the whole of his life, and involved him in many extraordinary adventures. When he had finished any piece, he offered it for sale, and if it did not produce the expected price, he would burn it and begin another. Possessing a vein of low humour, and fond of novelty, he went to Antwerp, where he was taken up as a spy, and sent to the prison in which the Duke D'Aremberg was confined. That nobleman lived in friendship with Rubens, who often went to visit him in his confinement; and the Duke having observed the genius of Brouwer, without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a painter, who was in custody along with him. These materials were given to Brouwer, who took for his subject a group of soldiers, playing at cards in a corner of the prison. When the picture was finished, and shewn to Rubens, he cried out that it was painted by Brouwer, whose

works he had often seen, and admired. The duke delighted with the discovery, set a proper value on the performance; and, though Rubens offered six hundred guilders for it, the duke refused to part with it, but presented the painter with a much larger sum. Rubens lost no time in procuring the enlargement of Brouwer, and took him into his own house; but the levity of his temper was such, that he considered his situation as a state of confinement. He therefore quitted Rubens, and went to France, but after leading a wandering life some time, he returned to Antwerp, where he was taken ill, and died in a hospital, in his thirty-second year, in 1640. He was buried in an obscure manner; but when Rubens knew it, he had the body reinterred with funeral pomp, in the church of the Carmelites: and he intended also to have had erected a superb monument to his memory, had he lived to see it executed; though Sandrart says, there was a magnificent one over his grave, with an epitaph to perpetuate his honour. Such were the talents, and such the end, of Brouwer, who attained distinguished eminence in his style of painting. His subjects were taken from low life, and copied after nature, such as droll conversations, feasts, taverns, drunken quarrels, boors playing at cards, or surgeons dressing wounds. His expression is so lively and cha-

racteristic, the management of his colours so surprising, and the truth united with such exquisite finishing, correctness of drawing and transparence, that his pictures are inestimable; several of his designs have been engraved, and some were etched by himself.

WILLIAM HENRY BUNBURY, THE GENTLEMAN CARICATURIST,

Was the youngest son of Sir William Bunbury, of Mildenhall, Suffolk, and was educated at Westminster school, from whence he removed to Catherine Hall, Cambridge. He distinguished himself at an early period of life, by his attachment to the arts, particularly in caricature-painting, in which he became very popular, by his Directions to Bad Horsemen, and other published works of considerable humour. Sir Joshua Reynolds said of one of these pictures, that it exceeded, in drawing, every thing of the kind he had ever seen. Mr. Bunbury died in May, 1811, aged about sixty-one, near Keswick, in Cumberland.

ANCIENT CURTAINS.

Among the ancients, when the prince gave audience, a curtain was drawn up from before the entrance to his apartment, as a signal for en-

trance. The judges in criminal cases, which demanded serious investigation, were accustomed occasionally to have a curtain dropped during their discussions, to withdraw them from the eyes of the criminals and the people, while forming their decisions. This custom gave rise to the expression *ad vela sisti*, to denote an appearance before a bench of judges. On the contrary, in affairs of little importance, they kept the curtain raised, and they discussed the evidence and passed their judgments *leva.o velo* with a raised curtain, before the people.

DACTYLIOMANCY.

THIS art, derived from Δάκτυλος, and Μαντική the art of divination, was a species of divination by finger rings, made under the aspects of certain constellations, accompanied by certain charms and magic characters. Ammianus Marcellinus describes another sort of dactyliomancy, which consisted of suspending a ring by a thread over a round table, on which were various characters and all the letters of the alphabet. The ring was put in motion, and the letters or signs over which it stopped, when joined together, formed the required answer. Superstitious people of the present day practise a species of dactyliomancy, by suspending a

ring by a hair or very thin thread, in the circuit of a glass, which they say will always strike the hour of the day.

HOGARTH'S FIRST PROOFS OF GENIUS.

HOGARTH being one day distressed to raise so trifling a sum as twenty shillings, in order to be revenged on his landlady, who strove to compel him to payment, he drew her as ugly as possible, and, in that single portrait, gave marks of the dawn of superior genius.—It was Hogarth's custom to sketch on the spot any remarkable face which particularly struck him, and of which he wished to preserve the remembrance. A gentleman being once with the artist at the Bedford Coffee House, observed him to draw something with a pencil on his nail. Enquiring what had been his employment, he was shown the whimsical countenance of a person who was then sitting in company.

THE STATUES IN THE ROYAL EXCHANGE.

JOHN BUSHNELL was an admired sculptor in his day, but was more known for his capricious character, than by his works. He had agreed to complete the set of Kings at the Royal Exchange; but hearing that Cibber had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven.

He had previously finished statues of Charles the First and Second, and one of Sir Thomas Gresham. Some of his profession asserting, that, though he was skilful in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which proved that his rivals were in the right, as to what he could not do. His next whim was to demonstrate the possibility of the Trojan Horse. He undertook to execute such a wooden receptacle, and had it made of timber, intending to cover it with stucco. The head was capable of containing six men sitting round a table; the eyes served for windows. Before it was half completed, a storm of wind overset and demolished it; and though two vintners, who had contracted with him to use his horse as a drinking booth, offered to be at the expense of erecting it again, he was too much disappointed to recommence his work.

PAUL SANDBY, THE FATHER OF THE ENGLISH SCHOOL OF WATER-COLOUR PAINTING.

Mr. Sandby, son of the late Paul Sandby, R.A. who still resides in St. George's Row, in the house so long occupied by his father, the venerable founder of the English School of water colour painting, yet retains part of an extensive collection of drawings, or sketches, by Wilson, which he made for Paul Sandby, under

circumstances, that are as honourable to his feelings, as they are discreditable to the age. Wilson, who sketched with great breadth, and masterly freedom, had many studies of this character, for which, in vain, he sought for purchasers. Sandby, calling upon Wilson one morning, and finding him in a state approaching to despondency, without a commission for a picture, and threatened by the visitations of poverty, begged to know for what he could afford to dispose of such sketches. Always diffident in appreciating the value of his works, Wilson named a small sum. "Then," said Sandby, "when you have no other employ, oblige me by making sketches at that price," delicately adding, "I can find sufficient use for them." In consequence, he became the possessor of many sketches and studies, which he kept by him, and these descending to his son, have become of considerable value.

We believe Mr. Sandby has, of late, parted with some of these masterly scraps to a well known collector, who has procured them at a very liberal price. Who would not rejoice at such an instance of moral retribution, had it happened that the son had become wealthy by a mine thus obtained by the generosity of the father? To those who may feel desirous of knowing who may be the present possessors of

this great, but ill requited painter, we offer the following list.

His R. H. the Duke of Gloucester.
Marquis of Abercorn.
Marquis of Cambden.
Earl of Egremont.
Earl Grosvenor.
Earl of Pembroke.
Earl of Dartmouth.
Earl Cowper.
Earl of Coventry.
Viscount Palmerston.
Lord Dundas.
Lady Ford.
Lady Douglas.
Mrs. Pitcairn.
Mrs. White.
Sir G. Beaumont, Bart.
Sir W. W. Wynne, Bart.
Sir R. C. Hoare, Bart.
Sir M. W. Ridley, Bart.
Hon. A. Phipps.
W. Leader, Esq.
W. Bragge, Esq.
T. Hawkins, Esq.
T. Sheffield, Esq.
W. Smith, Esq.
T. Daniell, Esq.
J. Todhunter, Esq.
J. Knight, Esq.
J. W. Steers, Esq.
Rev. Dr. Marlow.
R. Colburn, Esq.
T. Tomkinson, Esq.
S. Squire, Esq.
M. Zachary, Esq.
S. Peploe, Esq.
J. Farrington, Esq.

THE NINE MUSES, AND THEIR EMBLEMS.

THERE is a rilievo on a sarcophagus in the capitoline gallery at Rome, in which the nine muses are represented; by help of which, and Ausonius's description of them, (Jdyl. 20.) the author of Polymetus, attempted to distinguish them from one another; which has always been very difficult. The order of them seems to be quite arbitary, as appears by the different ranging of them by Herodotus, (who has annexed their names to the nine books of his history,) and by Ausonius, as well as in all the rilievos now to be met with. In the rilievo

above mentioned, they are placed and distinguished in the following manner.

CLIO is first, and distinguished by the roll, or book in her hand, or with the longer, bolder pipe, (Hor. 1. od. 12. v. 2.) Her office was to celebrate the actions of departed heroes, though Statius makes her descend to lower offices, from the old notion, that every thing penned in hexameters, was an epic poem, (Stat. 1. Sylv. 2 v. 10.) THALIA was the muse of comedy and pastorals, (Virg. ecl. 6 v. 2.) and is distinguished by her comic mask in her hand, and her pastoral crook. TERPSICHORE has nothing to distinguish her. Ausonius gives her the Cithara. On the medals of the Pomponian family, three muses have stringed instruments in their hands, but we do not know them from one another; and are used to call Cithara, Barbiton, and Testudo, by the name of lyres. These three muses are in the rilievo the third, (which the author calls Terpsichore,) and the fifth and seventh, which appear to be Erato and Polyhymnia, though that cannot be determined, till the names and the shapes of the stringed instruments come to be better known. EUTERPE presided over the music played on two pipes, (*tibiæ*,) at once, as in the remarks before Terence's plays. By these pipes she is distinguished; though sometimes she held

the fistula, or calami, and is so described by Ausonius. Hor. 1. od. 1. v. 33. ERATO who presided over the amorous kinds of poetry, is genteely dressed, looks pretty, though thoughtful. She is represented pensive, or else full of gaiety, as she appears on gems; both which characters, though opposite, suit well with lovers, and, consequently, with their patroness. Ovid invokes her with much propriety, in his art of love, (l. 2. v. 16.) and in his Fasti for April, the lover's month among the Romans. Fast. 1. v. 1. 16. 246. 349. 14. 196. But Virgil seems to invoke her improperly before a scene of battles, unless it was because the war was caused by a woman, Æn. 7. v. 45. CALLIOPE is called by Ovid (Met., 5. v. 340.) the chief of the muses; and by Horace Regina, as skilful in all instruments, l. 3. od. 4. v. 4.) The tables in her hand, mark her distinguished character, which was to note down the worthy actions of the living. The books of old, were like the rolls in the offices of old records, and the form we now use for books, was then only used for tablets, (*pugillares*,) or pocket books, called by Catullus *pugillaria*, and by Ausonius, *pugillar bipatens*. POLYHYMNIA is distinguished by some stringed instrument in the band, perhaps what the Romans called the Barbiton, which we have no name for. Hor. 2. od. 1. v. 34.

URANIA presided over astronomy, and is distinguished by the celestial globe at her feet, and the radius in her hand. Æn. 6. v. 851. In statues, the globe is sometimes in her hand, and sometimes placed on a column before her. Stat. Theb. 8. v. 554. MELPOMENE was the muse of the stage, and presided over all melancholy subjects, as well as tragedies. Hor. 2. Od. 24. v. 4. l. 3. Od. 30. v. ult. She is distinguished by her mask on her head, which is sometimes placed so far backward that it has been mistaken for a second face, as may be seen in Montfaucon, 1. pl. 59.

CHARACTER OF TRUMBULL THE AMERICAN HISTORICAL AND PORTRAIT PAINTER.

MR. TRUMBULL, although an American, studied and pursued his profession for a long time in this country. He is now president of the New York academy, and is the person whom congress have employed to paint a series of pictures connected with certain events of the American revolution, at nine thousand dollars a-piece, (about two thousand pounds.) Three of these are now in this country, called the "Signing of the Declaration," and which is only a respectable picture, they are among the greatest and most unaccountable failures of the age; the president

may not be superannuated, but these pictures are. In fact, not to disguise the matter at all, one out of the three is contemptible, one tolerable, the other nothing extraordinary, and valuable only as a collection of tolerably well-arranged portraits. It is a great pity; every lover of the art must grieve to see the first efforts of a young country so unhappily misdirected. There were several painters in America, who would have made a magnificent affair of that which is handled like a tapestry-weaver by Mr. Trumbull.

Yet Mr. Trumbull *was* a man of considerable power. His well-known "Sortie of Gibraltar," the original sketch of which has lately been exhibited at the Suffolk Street exhibition, was a very fine picture, but worth, it is true, every thing else that he has ever done. His portraits are no great things. They are bold and strong, but all of a family,—all alike; and so are his historical pictures. His "Battle of Lexington" is partly stolen; his "Death of Montgomery," and "Sortie of Gibraltar" are only variations; and in one of his pictures, "the Surrender of Cornwallis," a whole rank of infantry are so exceedingly alike, that you would suppose them to have been born at the same time, of the same parents.—*Somerset-House Gazette.*

RAFFAELLE AND PARMEGIANO.

PARMEGIANO having gone to Rome a few years after the death of Raffaelle, for the purpose of studying the works of that master, became a great favourite there; and, from a similarity which existed between him and Raffaelle, not only in the style which he had adopted in his works, but also in a certain degree of resemblance of countenance, and an elegance of deportment, it was currently said, that the soul of Raffaelle had passed into the person of Parmegiano.

THE EARLIEST KNOWN COLLECTION OF ANTIQUE GEMS.

AMONG the moderns, Lorenzo di Medici is the first who made an extensive collection of antique engraved gems, which was considerably augmented by Cosmo, and several of his successors.

This collection formed a portion of the superb gallery of Florence. The stones which composed the part collected by Lorenzo are for the most part marked with his initials L. M.; and others have upon their mountings or settings a laurel, with the legend *semper viret*, the cypher and devise of that celebrated family. The *dactyliotheca Florentina* has been enlarged and augmented by various successors of its princely

founder. They have been engraved and published by Gori in the *Museum Florentinum*. The once celebrated collections of Barberini and of Odescalchi are no longer in existence. The latter belonged originally to Christina, the celebrated Queen of Sweden, and have been engraved in the *Museum Odescalchi*.

IMPERTINENT PATRONS.

The Prince Francesco Ximenes, having arrived in Rome, found time, in the midst of the honours paid to him, to visit Salvator Rosa, and being received by the artist in his gallery, he told him frankly, that he "had come for the purpose of seeing and purchasing some of those beautiful small landscapes, whose manner and subjects had delighted him in many foreign galleries."* "Be it known then to your excellency," interrupted Rosa impetuously, "that *I know nothing* of landscape painting. Something indeed I *do* know of painting figures and historical subjects, which I strive to exhibit to such eminent judges as yourself, in order that, *once for all*, I

* His own words are, "Sapiate ch' io non so fare paesi! Io ben fare le figure, le quale io procuro che sieno vedute dagli studiosi delle arti, e da persone di alcuno giudizio come voi siete. Per cavare una volta del capo alla gente questo fantastico umore ch' io sia pittore da paese, e non da figure."

may banish from the public mind that fantastic *humour* of supposing I am a landscape, and not an historical painter."

Shortly after a very rich cardinal ("*ricchissimo porporato*"), whose name is not recorded, called on Salvator to purchase some pictures; and as his eminence walked up and down the gallery, he always paused before some certain *quadretti*, and never before the historical subjects, while Salvator muttered from time to time, between his clenched teeth, "*sempre, sempre, paesi piccole.*" When at last the Cardinal glanced his eye over some great historical picture, and carelessly asked the price as a sort of company-question, Salvator bellowed forth, "*un milione.*" His Eminence, stunned or offended, hurried away, and returned no more.

CHARACTERISTICS OF THE ANTIQUE STATUES OF APOLLO.

THE statues and heads of APOLLO are always to be distinguished by the beauty of the face, which has an air of divinity not to be conceived without the help of the artist. He is handsomer than Mercury, and not so effeminate as Bacchus, who is his rival for beauty. His features are extremely fine, and his limbs exactly proportioned, with as much softness as is consistent with strength. He is always young and beard-

less, and his long beautiful hair, when unconfined, falls in natural easy waves all down his shoulders, and sometimes over his breast. There is a grace resulting from the whole, which it would be in vain to describe to any one who has not seen the Apollo Belvidere.

THE LANGUAGE OF THE ARTS.

The arts have a language of their own. Many phrases and expressions occur in the dissertations of the best foreign critics, to the ardour and spirit of which the colder genius of an idiomatic translation into English would aspire in vain. We should, in numerous instances, consult our dictionaries without the least satisfaction. That knowledge which has been called *virtù*, is best acquired by conversation, and a constant examination of the best works of the best masters; and is formed by comparison of one of them with another, each predominant example having been definitively stored in the memory. The painter's eye, and the learned eye, have each a distinct speculation; for the one dwells on expressions in nature, the other decides only by principles accumulated by the memory after long observation, and transmitted to us. But the common, or vulgar, eye, is, in a great measure, independent of both, and is acted upon merely by a gratifying sensation when any

beautiful picture is produced to view, and has no fixed criterion to regulate the judgment. True taste, indeed, may be inherent, and perhaps cannot be acquired without the aid of genius. It will, notwithstanding, be more improved and better directed by this facility of inspecting the most perfect specimens of every school of painting, than by reading all that has been said or taught upon the subject, were those opportunities totally withheld.

WILSON, VERNET, AND THE FLEMISH PAINTER.

A Flemish painter being one day in Vernet's painting-room, when at work upon one of a small pair of cabinet-pictures, Vernet was called down stairs to Cardinal Z——. The Flemish artist, as soon as he heard the servant tell his master of the person's name that wanted him, took up the palette, and put the canvass of the companion-picture, which had been just dead-coloured, upon the easel. He then offered Wilson a wager, that he would forward the work of it as much as the companion before Vernet returned from the cardinal, who should not discover the trick, nor his own work, within an hour after he resumed his place. This challenge, Wilson, who had seen Vernet at work upon the other picture at least three hours, readily accepted, and down sat the

Flemish copyist, with all the confidence which a certainty of succeeding inspires.

During the first hour, Wilson was so wholly intent upon the return of his friend, that he paid little or no attention to the progress his antagonist had made; but, being something disappointed at the delay of another half-hour, he turned about to see how forward the other had proceeded with his job, and what chance he had of winning his wager; when, to his utter astonishment, both pictures being upon the easel, he was unable to discover which Vernet had worked upon so long before the Flemish painter came that morning. The subject of both being Italian sea-ports, the general objects were nearly similar; and their being dead-coloured very slightly, of consequence favoured the deception. Just within half an hour of the time, Vernet was heard coming up stairs, and the Flemish painter had but just time to lay the palette and pencils in the same place he took them from, and to remove the canvass Vernet had worked upon, to the place where he had taken the companion from, with the face turned to the wainscot, leaving his own work upon the easel in its stead.

After Vernet had rated the cardinal pretty freely for his tedious impertinence, and related the orders he had given his servant never to trouble him with his eminence again, he took up

his palette and pencils, and re-commenced his labour, conversing occasionally with his friends upon the subject of the pictures, till the dinner-bell rang, which was more than three hours after the time specified in the wager, about which not a word was said till dinner was over, and Wilson was called upon for it; when, affecting to demur, the matter was left to the decision of their host, who, when both the pictures were produced, after some time, with much difficulty, discovered his own, and very fairly adjudged the Flemish painter the wager.

HISTRIONIC POWERS OF SALVATOR ROSA.

In 1647, Salvator Rosa received an invitation to repair to the court of Tuscany, of which he availed himself the more willingly, as, by the machinations of his enemies, he was in great danger of being thrown into prison. At Florence he met with the most flattering reception, not only at the court and among the nobility, but with the literary men and fine painters with which that city abounded, his residence soon became the rendezvous of all who were distinguished for their talents, and who afterwards formed themselves into an academy, to which they gave the title of "I. Percossi." Salvator, during the carnivals, frequently displayed his abilities as a comic actor, and with such success,

that when he and a friend of his (a Bolognese merchant, who, though sixty years old, regularly left his business three months in the year, for the sole pleasure of performing with Rosa,) played the parts of Dottore Graziano and Pascariello, the laughter and applause of their audience were so excessive as often to interrupt the performance for a length of time.

SIR PETER LELY.

After the death of Vandyke, Sir Peter Lely became state-painter to Charles II. He was eminent in portraits, and possessed the art of flattery more than most artists, which gained him extensive practice and an ample fortune. The expression of his portraits is almost entirely described, at least in those of his females, by what the poet has said, that he

> "——— on animated canvass stole
> The sleeping eye that spoke the melting soul."

Sir Peter Lely employed a large portion of his fortune in furnishing himself with a collection of pictures and drawings, by studying which he much improved his style. These, at his death, were sold by auction, and were so numerous that forty days were consumed in the sale, and the produce amounted to £26,000; independent of which he left an estate he had purchased worth £900 a-year.

MOUNTAIN DEITIES.

THE large size of the mountain deities will account for several similies of the poets, wherein they compare their heroes to mountains, which cannot be understood literally, but will be more just and more poetical, if understood personally. Æn. 12. v. 703. There is a scarce modern statue of Father Appenninus, by John de Bologna, at Florence, above sixty feet high, if it stood up. The ancients, doubtless, had mountain figures much larger than this. An artist proposed to Alexander the Great to form the mountain of Atlas into a statue, with a city in one hand, and a river in the other.

STYLE OF GIULIO ROMANO.

THE style of this great painter, the friend and principal scholar of Raffaelle is truly historical. more bold and aspiring than his master, although without his suavity and grace, his poetic genius was admirably calculated for those compositions in which he so much excelled, his battles and triumphal processions will ever stand as monuments of his great talents.

Mason, in his translation of Dufresnoy's poem, *De Arte Graphica*, has given, in a happy manner, the following lines:

Learn how, at Julius's birth the Muses smiled,
And in their mystic caverns nursed the child;
How by th' Aonian powers their smile bestowed,
His pencil with poetic fervour glowed;
When faintly veiled Apollo's charms conveyed,
He oped the shrine and all the god displayed,
His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns;
His heroes, happy heirs of fav'ring fame,
More from his art than from their actions claim.

The original runs thus:

Julius à puero Musarum eductus in antris,
Aonias reseravit opes, graphicâque poesi,
Quæ non visa prius, sed tantum audita poetis,
Ante oculos spectanda dabit sacraria Phœbi;
Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros,
Nobilius re ipsâ antiqua pinœisse videtur.

SALVATOR ROSA AND LANFRANCO.

It happened that as the Cavaliere Lanfranco was returning one day in his splendid equipage from *La Chiesa del Gesù* to his lodgings by *La Strada della Carità*, he was struck by a picture in oil, which was outside the shop-door of a *revenditore*, with other odds and ends of second-hand wares. Lanfranco stopped his carriage, and ordered *Antonio Richieri*, his favorite pupil, to alight, and bring him the painting which had attracted his attention. The *revenditore* was struck by an honour so little to be expected.

The carriage of the great Signor Cavaliere Lanfranco stopping before his miserable bulk, was a distinction to excite the envy of all his compeers in the *Strada della Carità*, and he came forward with many gesticulations of respect, wiping the dust from a painting on canvass, four palms in length, which had lain for weeks untouched at his shop-door; while "hells" and "purgatories," saints and martyrs, had *gone off* with successful rapidity.

Lanfranco took the picture into his carriage, and a nearer inspection convinced him of the accuracy of his first rapid decision. It was labelled "*Istoria di Agare e del suo figlio languenti per la seta.*" The affecting story of Hagar had already been treated by Guercino; and the virtuosi of other and distant countries made pilgrimages to Bologna* to view that master-piece of art, which now attracts the eyes even of the unlearned, amidst all the splendid works which surround it, in the gallery of the Brera at Milan.

Guercino had taken that moment in the story of Hagar, when, having been brought back to the arms of Abraham by "*The Angel of the Lord,*" she is again driven forth, through the jealousy

* This picture originally hung in the Sampieri gallery at Bologna.

of Sarah. She is still in all the force of health, and pride of beauty, and she pauses at the threshold of the timid Abraham's dwelling, to expostulate, and to reproach. The scene is suited to the action, and the commodious pastoral dwelling from which she is sent an outcast, exhibits all the rural wealth of that patriarch, who is described as being very "rich in cattle, in silver, and in gold." But another epoch, and another view of the story of Hagar, had been taken in the picture which now fixed the attention of the chief of the Roman school. The scene was the wilderness of Beersheba; but so boldly conceived, so desolate, and so dreary, that Nature alone could furnish its details in those vast regions where few then had ventured to study.

The incident was that, so terrible and affecting in the life of the young outcast mother, when, having long wandered through pathless deserts and under burning skies, she beholds her last hope extinguished; "for the water was spent in the bottle" which Abraham had put on her shoulder, and the bread had long been devoured which stood between her and death. She was no more the same blooming and indignant Hagar as at the moment of departure, but that Hagar who had, indeed, been "hardly dealt with." She appeared to have just "cast her child under

one o the shrubs," and had "sat her down over against him a good way off, as it were a bow-shot; for she said, "Let me not see the death of the child: and she sat over against him, and lifted up her voice and wept."

There was in the conception of this picture a tone of deep and powerful feeling, a gloomy and melancholy originality which probably struck on the imagination of Lanfranco even more than its execution. He sought for the name of the painter, who was evidently of no school, who copied no master, and whose manner was all his own; and in a corner he perceived a superscription unknown to fame, and by its diminutive termination almost consigned to ridicule. It was "Salvatoriello." The *revenditore* either could not, or would not, give any intelligence concerning the painter; and Lanfranco, paying without hesitation the price demanded, carried home the picture in his carriage, and gave general orders to his pupils to purchase all they saw bearing the signature of *Salvatoriello*, without reservation. When he departed for Rome, Hagar was the companion of his voyage, and became the chief ornament of his picture-gallery at La Vigna, where he showed it himself to Passeri.

This incident of the purchase of Hagar, and the sweeping order that followed it, caused con-

siderable sensation in the school of Spagnuoletto and among the *dilettanti* of Naples, which the *revenditore* who had sold the picture, and others of his brethren who were in possession of works by the same hand, made use to raise the humble price hitherto demanded for the *quadretti* of the young and neglected artist. They now began to place some value on pictures, which they had hitherto considered it a risk to purchase, even at prices which scarcely repaid the expense for carvass and colours.

TALENTS OF PIETRO DA CORTONA.

PETER BERETIN was born at Cortona, in Tuscany, in 1596; he at first betrayed but little talent for painting, but his disposition burst forth on a sudden, to the astonishment of those companions who had laughed at his incapacity. Rome and Florence successively had him. Alexander VII. created him Knight of the Golden Spur. The Grand Duke Ferdinand II. also conferred on him several marks of his esteem. That prince one day admiring the figure of a child weeping, which he had just painted, he only gave it one touch of the pencil, and it appeared laughing; then, with another touch, he put it in its former state: "Prince," said Beretin, "you see how easily children laugh and cry." He was so laborious, that the gout, with which

he was tormented, did not prevent him from working; but his sedentary life, in conjunction with his extreme application, augmented that cruel disease, and he died in 1699. His company was amiable, his manners pure, his nature mild, his heart sensible to friendship. His genius was unbounded, and required grand subjects for its employment. His small pictures are of far less value than those he executed on a larger scale. He threw a singular grace into the airs of his heads, a brilliancy and freshness into his colouring, and gave a dignity to his ideas; but his drawing is not always correct, his draperies not sufficiently regular, and his figures are sometimes clumsy. Beretin, known also under the name of Pietro di Cortona, was not less successful in architecture.

ROYAL CRITICISM.

Zuccaro, one of the painters employed on the Escurial, failed of giving the king satisfaction; but he was, notwithstanding, munificently rewarded. "Senor," said Zuccaro one day, as he was displaying a painting of the nativity for the great altar of the Escurial, "You now behold all that art can execute; beyond this which I have done, the powers of painting cannot go." The king was silent for some time, and so unmoved, that neither approbation nor contempt could be determined from the expression of his

countenance; at last, preserving still the same indifference, he asked if those were eggs which one of the shepherds, in the act of running, carried in his basket, and the painter answered they were. "'Tis well he did not break them," said the king, and turned away.

MR. BUCHANANS' PAUL POTTER.

The little Paul Potter, which Mr. B. had the good fortune to acquire, is of much greater importance than some of those who have come after it, seem to be aware of. It is painted at the best period of the master, viz. in 1647, the same year in which he painted the famous large picture of the young bull, which is in the gallery of the Hague. It is composed of three animals, one of which, a beautiful cow, is lying in the foreground, and appears chewing the cud; a second animal is foreshortened; and the third, and principal of the groupe, is a young bull, which is just started up, and is bellowing lustily. —You absolutely hear him. His eye is fixed upon the observer, and is full of fire and animation, while you can discover the humidity of his breath resting on the tip of his cold nose. The whole form of this animal is compact and good; and being of an uncommon breed, and of great excellence, the board of agriculture should certainly vote Mr. Buchanan the medal of this year, for so rare and valuable an importation.

USE OF ALABASTER BY THE ANCIENT SCULPTORS.

THE ancients obtained large blocks of alabaster from the quarries of Thebes, where was a town from which it obtained this name, and formed them into statues and columns. There are two figures of Isis of this material, still in Rome; one in the Roman college, and the other in the Villa Albani, where there is also a fine column of the same material. The Romans imported a transparent species of foliated hydrous gypsum, or selenite, from the island of Cyprus, Spain, and even Africa, for the purpose of lighting their green-houses, and formed vases and other ornamental articles from the semidiaphonous sorts, many of which are still preserved in different museums. They are believed also to have lighted their temples by means of lamps placed in vases of the same material. The ancient sculptors sometimes formed statues, the bodies of which were of alabaster, and the heads of some other substance. In the Villa Albani at Rome, are several antique busts, and in the British Museum, one, of which the body is of alabaster and the head of bronze: there is also a Minerva of the same description in the *Musée des Arts*, at Paris. Alabaster was also much used for cinerary and funeral urns, and for holding perfumes.

ENTERTAINMENTS AT THE HOUSE OF SALVATOR ROSA.

WHILE Salvator Rosa was employed upon his picture of *La Fortuna*, the two cardinals, Bandinelli and Rusponi, coming out from Salvator's house, were met by Don Mario Ghigi, the brother of Alexander VII. He stopping his carriage to salute their eminencies, demanded of what entertainment they had been enjoying that morning. "May it please your excellency," said one of the cardinals, "we have just come from Salvator Rosa's, where we have not only heard good satire *recited*, but seen good satire *painted*." "I comprehend right well," quoth Don Mario, "that your Eminences, having been present at Salvator Rosa's *accademia*, may have heard good satire recited; but satire painted! in troth, I am at a loss to guess your meaning." One of the cardinals, approaching the prince's carriage, detailed to him the subjects of "*La Fortuna*," and "*L'Umana Fragilità*," and spoke of their execution in a manner that rendered the prince impatient to behold them. The next morning, Don Mario, accompanied by his brother, the future Pope, was at an early hour in the gallery of Salvator; and he was so charmed by the merits, and so amused by the humour, of the pictures, that he purchased

"*L'Umana Fragilità*," at a high price, and talked of "*La Fortuna*," in such terms in the circles of Rome, that all who could get admission to Salvator's gallery, went to satisfy their curiosity, or to gratify their taste. Thrown off his guard by a vanity but too susceptible, and in this instance, flattered up to its bent, or haply, in his then moody state of mind, reckless of all consequences, Salvator Rosa, in an evil hour, permitted these two extraordinary pictures to take their place in the Pantheon, on the return of the feast of San Giovanni Decollato. The Roman people, with all the shrewdness of discontent, caught the spirit of "*La Fortuna*," and applied its satire with admirable quickness. Their praises amounted to vociferations, and they elevated the painter to the dignity of their champion. The powerful members of the community, thus awakened, saw only in this sarcastic picture a libel, and they called it, "*una solennissima pasquinata*," which, under a less mild pontificate, would have doomed the artist to a public and ignominious death: "for," said they, "Nicola Franco, for a less insolent satire upon the reigning powers, was put to death by Pius V. of blessed memory."

JOUVENAL.

THE ceiling of the apartment called "La

Seconde Chambre des Enquêtes, at Rouen, was painted by Jouvenal; it was a representation of Jupiter hurling his thunderbolts at vice. It was among the most highly esteemed productions of this master, and the not less remarkable for having been executed with the left hand, after a paralitic stroke had deprived him of the use of the right.

RUBENS AT MUNICH.

To an amateur desirous of seeing Rubens in all his glory,—to the student who searches after the works of this great man,—a journey to Munich will not be considered as time idly bestowed. He will here meet with an assemblage of the brilliant and well balanced compositions of this master, which resemble the broad but subdued effect of an afternoon sun, leading the beholder through those enchanting scenes which can only be found in the works of a Rubens, a Titian, or a Claude Lorrain.

SALVATOR ROSA'S PROMETHEUS.

Notwithstanding the agony impressed in the features of Salvator Rosa's Prometheus, nothing can be more beautiful or sublime, than "the parent energy" of the countenance. The mouth is that of the Apollo Belvidere, something distorted by pain. The wound made by the

vulture is small, but, as Passeri observes, sufficiently large to shew the injured intestine. The anatomy of this figure is worthy of Michael Angelo; and its moral expression, equally worthy of him, whose *own Prometheus* is drawn under the same inspiration as directed the pencil of Salvator.

"A silent suffering, and intense——
The rock, the vulture, and the chain!
All that the proud can feel of pain.
The agony they do not shew,
The suffocating sense of woe,
Which speaks but in its loneliness;
And then is jealous lest the sky,
Should have a list'ner, nor will sigh,
Until its voice is echoless."—

The Prometheus of Lord Byron.

This picture afterwards became one of the chief ornaments of the Corsini palace, where it now is.

GODFREY SCHALKEN.

GODFREY SCHALKEN, a painter who displayed much delicacy in finishing, was particularly fond of painting candle lights. He placed the object and a candle in a dark room, and, looking through a small hole, painted by daylight what he saw in the dark chamber. He once painted a portrait of King William the Third; but as the piece was to be by candle-

light, he gave his majesty the candle to hold, until the tallow ran down upon his fingers; and, as if to justify this ill breeding, he drew his own picture in the same situation.

A PORTRAIT OF POPE.

When the Prince of Wales was at Mr. Allen's, near Bath, on seeing a picture of Mr. Pope, he mentioned the circumstance of his printing those pieces of Lord Bolingbroke, and said he supposed he was not in any fault in doing it. Dr. Warburton, who was present, showed, in part, that he was not;—what he said was strengthened by Mr. Allen, and allowed to be just by Lord Bathurst, who came with the prince. In the original copy of those pieces, there were some things very severe on the king, which Mr. Pope, in concert with Lord B., omitted when they were printed: but he omitted nothing but what was agreed to, and inserted nothing.

PICTURESQUE TOUR OF DRESDEN, PRAGUE, AND MUNICH.

Although Dresden, to a stranger, is one of the most agreeable cities in Europe, as well from its galleries of art, as from its beautiful situation, still, as the season was advancing, and the object of his journey had not been accomplished, Mr. Buchanan was obliged to leave it

for Munich. It was his intention to have taken the route of Prague, the castle of which city formerly contained some of the finest of Titian's works, in particular the Ecce Homo, which had belonged to the Duke of Buckingham, a large picture, consisting of seventeen figures, for which Thomas Howard, Earl of Arundel, had offered the Duke £7000 sterling, in money or in land; and although, at the sacking of that city by the Swedes, many of the finest works of Titian and Correggio had been carried off, and afterwards were in the possession of Christina of Sweden, yet many fine pictures still remain, which render it worthy the attention of the amateur of painting. Mr. Buchanan, however, found it necessary to take the route of Frankfort on the Main, whence, after visiting Heidelberg, where there was a capital collection of all the early German and Flemish masters, he determined on crossing the country, from the Rhine to the Danube, in as direct a line as possible, being anxious to get to Munich before the winter should set in.

CANOVA'S FIRST ARRIVAL IN ROME.

On his first arrival at Rome, Canova had experienced the kindest reception from the Venetian ambassador, and had free access to his splendid mansion. This enlightened and ac-

complished nobleman, soon becoming impressed with a high sense of the merit and powers of the young sculptor, procured from Venice a cast, in plaster, of the group of Dædalus and Icarus, which he had executed in that city, for the purpose of exhibiting it to the artists and connoisseurs at Rome. The house of the ambassador was, indeed, a kind of Athenæum and frequented by all those most distinguished by talents and genius in that city. On the occasion of the first production of this group, he was surrounded by Cades, Volpato, Balloni, Gavin Hamilton, Puccini, and many other distinguished artists and critics, who contemplated the work with silent astonishment, not daring to censure what, although at variance with the style then followed, commanded their admiration, and revealed the brightest prospects. The embarrassment of the youth at this juncture was extreme, and he frequently spoke of it afterward, as one of the most anxious moments of his life: from this state he was, however, soon relieved, by the friendly and paternal address of Gavin Hamilton, exciting him to unite, with so exact and beautiful an imitation of nature, the fine taste and beau ideal of the ancients, of which Rome contained so many models, predicting at the same time, that by such a course he would greatly pass the limits which had been reached by the

moderns, but the censure which he overheard from one who stood behind him, was more agreeable to the young artist than any direct eulogium: this Aristarchus observed, that from the effect produced in the observer, by the naked forms so carefully finished in this group, they must have been taken from the life, when, in reality, they were wholly the result of his severe study of the human form, entirely unassisted by mechanical means: this greatly encouraged the young artist, and convinced him that he had already raised himself above the mediocrity of his contemporaries. From the moment of his arrival at Rome, he had commenced a severe and profound study of the great models of ancient art, without, however, neglecting the fruits of his previous close observance of nature, the expression of which he always proposed to himself a distinguished quality in his works. He had a profound contempt for all conventional modes in the arts, and was led, even in that early age, by a correct taste, rather than by instruction, to prefer, among the monuments of ancient art, those which were of the age of Phidias, in which the lofty conceptions of the artist are most closely united with truth of expression, a decision which has since been fully confirmed, by the exhibition made to Europe at

the British Museum, of the first certain monuments of the arts of that era.

PIERS OF ST. PETER'S, AT ROME.

EACH of the four great piers, or pendentives, that support the cupola of St. Peter's, at Rome, takes up as much room, at the base, as a little chapel and convent; and yet they do not appear large, being proportionate to the rest of the building. They were designed by Michael Angelo, and he insisted earnestly that nothing should be added or altered in his design. Bernini afterwards undertook to make a staircase within each column, that being originally a well; but just as he had prepared the inside of one of them, the whole building gave a crash, which the Italian tradition says, was as loud as thunder. He put up the stairs in that column, but would not attempt it in any more of them.

KING GEORGE THE THIRD'S OPINION OF PICTURE DEALERS.

THE Rev. Mr. Dallaway states the following as the true cause of the late king's unfavourable opinion of the *professed* purchasers and sellers of pictures, in his account of the principal pictures belonging to the nobility and gentry of England. While Mr. Dalton, his *librarian*, was abroad, he

engaged Bartolozzi, the celebrated engraver at Venice, to come to England, for the express purpose of engraving certain pictures for the king, and to be appointed the royal engraver. This celebrated artist, after having arrived in England several months, without having been enquired for by his majesty, began to feel himself greatly disappointed. Early one morning, however, a message was brought to him, which awakened his interest, and animated his hopes. He was commanded to attend upon the king at Buckingham House, who was waiting for his arrival. He obeyed instantly. Upon entering the apartment where the king was, he saw a very large picture extended flat upon the floor, without a frame, and his majesty using a wet sponge to examine it with more advantage. Standing round were several gentleman, with the librarian, all interested in the sale of this picture, attributed to P. Veronese, and estimated at £1,500.

The king, in fact, mistrusting his own judgment, asked Mr. Dalton if he knew any artist who was conversant with the works of P. Veronese? Bartolozzi, who had so lately left Venice, was mentioned, as fully competent; Mr. D. adding, that "he would call upon him to attend his majesty's pleasure on some early day." "No," replied his majesty, promptly, "not so; let him

come *immediately*, while you are here;" and a page was despatched to summon him. Upon Bartolozzi's appearance, the king asked him if he knew the works of P. Veronese, and if he thought the picture on the floor was an original? Without returning a verbal answer, with a gesture and significant shrug of the shoulders, he in fact told the whole of his mind, and left no doubt of his scepticism. The king immediately ordered the picture to be rolled up; and he left the room in *silence!*

DAVID.

It is related of the French painter, David, that he attended the execution of his friends, Danton and Camille Desmoulins, as a spectacle connected with his improvement in the art of painting; and that at the time of the massacre of the prisoners at La Force, in September 1792, he was composedly making sketches from the dying and the dead. Reboul asked him what he was doing? He coolly replied, "I am catching the last convulsions of nature, in these scoundrels."

DAVID BEEK AND HIS PATRONS.

David Beek was born at Arnheim, in Guelderland, in 1621, and became a disciple of Vandyck, from whom he acquired a fine manner

of pencilling, and the sweet style of colouring, peculiar to that great master. He possessed, besides, that freedom of hand, and readiness, or rather rapidity of execution, for which Vandyck was so remarkably famous; and, when Charles I. observed the expeditious manner of Beek's painting, was so much surprised, that he told him it was his opinion, he could paint if he was riding post. He was appointed painter and chamberlain to Queen Christina of Sweden, and by her recommendation, most of the illustrious persons in Europe sat to him for their portraits. He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistress; but, having an earnest desire to visit his friends in Holland, and leaving the court of Sweden, much against the Queen's inclination, she apprehended that he intended never to return; and, as he died soon after at the Hague, it was strongly suspected that he was poisoned.

GEORGE THE THIRD'S LOVE OF THE FINE ARTS.

His late majesty, George III. conferred a lasting obligation on the country, by having effectually promoted an interest in works of art, by his own patronage and example.

In early life, he was taught the principles of architecture by Sir William Chambers, who

wrote an elementary book, originally composed for his instruction; and likewise Kirby's Treatise on Perspective, which was the first popular treatise on that subject published in the English language.

At the commencement of his reign, he was ambitious of forming a gallery of pictures, such as had been collected by King Charles the First, and likewise a magnificent library. He laid his foundation of both these imperial works, which are worthy kings, in the purchase of the books, pictures, and gems, which had been collected with great skill and care by J. Smith, Esq. our consul at Venice,* and Mr. Dalton, his librarian, was sent on the continent, with full powers to prosecute his royal intentions. In an early period of this engagement, his majesty's just suspicions were excited, and soon confirmed by a fact. He abandoned, therefore, this part of his plan, and confined it to the accumulation of works of literature, which, in the course of a long reign, completed a library,

* Dactyliotheca Smithiana, Venetias, 1767, 2 vols. 4to. Dedicated, "Georgio III. M. Brit. Regi, Triumphatori semper Augusto, Politiorium Artium Amplificatori, Bene Republicæ nato," &c. His majesty was at the sole expense of this publication. The description, in Latin, is written by A. F. Gorius; and the one hundred gems, engraved by J. B. Pasquali.

not to be surpassed by that of any other sovereign in Europe.

Those treasures of literature are now rendered accessible, and are laid open to the public, by the munificence of GEORGE THE FOURTH.

That his royal father should have been induced to forego his primary intention of instituting a "Royal Gallery," is a circumstance no longer to be regretted, by all who either love or value painting as an ornament to the nation, or a gratification to the public, as that splendid design has been so happily commenced by his present majesty.

FATE OF THE ORLEANS GALLERY OF PICTURES.

IN 1792, the Duke of Orleans, for the purpose of procuring money to agitate the national spirit, by which he always hoped ultimately to profit, sold all the pictures of the Palais Royal. A banker of Brussels, named Walkners, bought those of the Italian and French schools, at the price of 750,000 livres, who again sold them to Monsieur Laborde de Mereville, a gentleman of fortune, for 900,000 francs. This gentleman, either as an amateur, or guided by the feelings of national pride and philanthropy, made this purchase with the sole view of preserving the collection for France. For this purpose, he gave orders to build a superb gallery, connected

with his own hotel, in the Rue D'Artois. The works were already far advanced, when the storm of the revolution broke out in all its force, and obliged Monsieur Laborde, with thousands of other refugees, to seek safety in England, whither he had the good fortune to transport his collection, which proved to him a resource during this period of his misfortunes. They did not, however, stop here, for anxious to revisit his native country, for motives at present unknown, he was recognized by the reigning faction of the day, and fell a sacrifice to the revolutionary cause.

CARICATURA.

Surrounded by old friends, the Rosse, Passori, Baldinucci, Baldovini, Oliva, and others of the same standing, and of the same tried and sterling worth, Salvator Rosa, partly at the request, and partly to give vent to a "*mordacità*" of temperament, which experience had rather sharpened than blunted, began, about the latter end of the year 1671, a series of caricature portraits.

This style of painting, then so much in vogue by the name of *Caricata*, had been pursued by Caravaggio, was practised with great success by Domenichino, and had formed his principal recreation during his retreat from the persecution

of the Neapolitan cabal in the shades of Frescati. It had been adopted by Guido, and it was a branch of art, says Baldinucci, "for which he (Salvator) had a most *bizarre* talent, which he exercised with great spirit,"—"*aveva un bizarrissima facoltà e fu per certo spiritoso,*" &c.

The *Caricata* was in painting what the broad comedy of farce is in the drama. It was nature strongly drawn, its ridicules exaggerated, and its foibles highly coloured; but still it was nature; and the *Caricata* of the seventeenth century is never to be confounded with those coarse and libellous representations of the human face divine, which humour and malice have frequently resorted to in modern times, for the manifestation of their powers. Among his collections of *Caricata*, Salvator had not only preserved, at their particular requests, the likenesses of his own friends, with all their characteristic peculiarities, but had added also those of many other noted persons in Rome: and he was finishing the precious, and now valuable series, with his own fine head, when the *pencil dropped from his hand*, and he found it impossible to continue the undertaking with the same spirit in which it had been commenced.

GREEK EMBLEM OF THE SOUL.

The same Greek word, *Psyche*, signifies a butterfly and the soul. Hence a butterfly was

used by the Greek artists for an emblem of the soul; and Cupid fondling or burning a butterfly, is the same as the caressing Psyche, or the fable. Indeed, for almost all the ways Cupid is seen playing with butterflies, some parallel may be found in the representations of Cupid and Psyche. Thus, in one antique, Cupid is drawn in a triumphal car by two Psyches, in another by two butterflies. By this might be meant his power over the beings of the air, of which the car is an emblem.

PAINTING AND LITERATURE COMPARED.

Sir Joshua Reynolds considered great collections of pictures in the light of great libraries; with this difference in favour of the former —that whilst they instruct they decorate. He once observed, in conversation, that "fine painting were walls hung round with thoughts."* No person could do more from the funds of his own genius,—no person ever endeavoured more to take advantage of the labours of others

FRESCO PAINTING.

Various attempts have frequently been made to separate fresco paintings from the walls on which they are executed, in order to rescue them

* Li poeti depingono con le parole—li pittori parlano con l'opere.—Annib. Caracci.

from the destructive effects of time and weather; but all have been unsuccessful until very recently.

In the beginning of the last century, Antonio Contri, of Ferrara, succeeded in taking several heads from a wall at Mantua, and transferring them to canvass. But this work required long and difficult preparations, which were, besides, only calculated for even walls, and for taking off small paintings. The labours of Contri, as well as the later trials in France, Naples, and at Modena, were confined, with more or less success, to transferring paintings, piece by piece, from walls or linen to new linen, and never to pannels. Subsequently, the mode of sawing the paintings from the wall was adopted; but this method was always attended with danger, and often to the destruction of the picture.

At length, however, a process has been discovered, by which fresco paintings of any size may be safely and expeditiously transferred to pannels, without doing the least injury to the original design. The honour of this discovery, which is calculated to render so essential a service to the arts, belongs to Steffano Barezzi, a native of Milan. His method consists in laying a piece of prepared linen against the wall, which extracts the painting so completely, and in such a manner, that the artist, with a sure and uniform

motion, can draw off the linen in a perfect state with the painting, so that the wall itself remains quite white. The linen is then stretched upon a panel, from which it is afterwards drawn, while the painting itself remains fixed upon the panel, without sustaining the smallest injury.

In this manner Barezzi has already transferred several paintings of Luizio and Marco d'Oggione. The Roman government, sensible of the importance of the discovery, have assigned him the church Della Pace, where he can apply his method to some greater paintings of Marco d'Oggione.

THE ARTS AMONG THE EGYPTIANS.

The discoveries which have been recently made in Egypt by that enterprising traveller Belzoni, furnish the best evidence of the progress that the ancient Egyptians had made in the fine arts. In architecture they undoubtedly had the merit of invention, and although the Greeks may claim the honour of having brought the art to great perfection, it is well known they took their principal hints from the Egyptians, who were a primitive nation, and had to form every thing without any model before to imitate. "Yet," says Mr. Belzoni, "so fertile was their inventive faculty, that, to this day, new orders of architecture might be extracted from their ruins.

If we observe the Egyptian capitals, do we not see a complication of orders in one mass, which, if divided, would produce numerous hints for new ideas? If the lover of truth will but inspect the various representations of the lotus on the capitals, he will plainly see that not only the Doric and the Corinthian orders have been extracted from them, but that more might still be formed. There is reason to believe, also, that the Ionic order originated in Egypt. The capitals of the columns of Tentyra, those in the small temple of Edfu, and, lastly, the others in the small temple of Isis, in the island of Philæ, sufficiently indicate this. The name of the deity to which the first and third of these temples are dedicated, seems to strengthen this supposition. We well know that Isis is the Io of the Greeks, from which the name of Ionic, was, no doubt, derived; and it is very probable that he who introduced the order, gave it that name, as having been taken from the temple of the goddess."

The art of painting was but simple among the Egyptians, as they had no knowledge of shadowing to elevate their figures; but great credit is due to them for their taste in disposing their colours. There is great harmony even in the red and green, which do not always agree with us, and which they knew how to mingle so well, as to produce a very splendid effect, particularly

by candle light. Their drawing and sculpture are but simple, and systematically done; notwithstanding which, they knew how to impart a certain vivacity to the posture of their figures. They knew little or nothing of perspective, and all that was done was in profile.

The tomb of Psammithis, opened by Mr. Belzoni, contains a great number of figures and hieroglyphics of every description, which are sculptured in basso-rilievo, and painted over, except in an outlined chamber, which was only prepared for the sculptor. "This room," says Mr. Belzoni, "gives the best ideas that have yet been discovered of the original process of Egyptian sculpture. The wall was previously made as smooth as possible; and where there were flaws in the rocks, the vacuum was filled up with cement; which, when hard, was cut down with the rest of the rock. Where a figure or any thing else was required to be formed after the wall was prepared, the sculptor appears to have made his first sketches of what was intended to be cut out. When the sketches were finished in red lines by the first artist, another, more skilful, corrected the errors, if any, and his lines were made in black, to be distinguished from those which were imperfect. When the figures were thus prepared, the sculptor proceeded to cut out the stone all round the figure,

which remained in basso-rilievo, some to the height of half an inch, and some much less, according to the size of the figure. For instance, if a figure were as large as life, its elevation was in general half an inch; if the figure were not more than six inches in length, its projection would not exceed the thickness of a dollar, or perhaps less. The angles of the figures were all smoothly rounded, which makes them appear less prominent than they really are. The parts of the stone that were to be taken off all round the figure, did not extend much farther, as the wall is thickly covered with figures and hieroglyphics; and I believe there is not a space on those walls more than a foot square, without some figure or hieroglyphic. The garments, and various parts of the limbs, were marked by a narrow line, not deeper than the thickness of a half-crown, but so exact, that it produced the intended effect.

"When the figures were completed, and made smooth by the sculptor, they received a coat of whitewash all over. This white is so beautiful and clear, that our best and whitest paper appeared yellowish when compared with it.. The painter came next, and finished the figure; it would seem as if they were unacquainted with any colour to imitate the naked parts, since red is adopted as a standing colour for all that meant

flesh. There are some exceptions, indeed; for, in certain instances, when they intend to represent a fair lady, by way of distinguishing her complexion from that of the men, they put on a yellow colour to represent her flesh; yet it cannot be supposed that they did not know how to reduce their red paints to a flesh-colour; for, on some occasions, where the red flesh is supposed to be seen through a thin veil, the tints are nearly of the natural colour, if we suppose the Egyptians to have been of the same hue as their successors, the present Copts, some of whom are nearly as fair as Europeans. Their garments were generally white, and their ornaments formed the most difficult part, when the artists had to employ red in the distribution of the four colours, in which they were very successful. When the figures were finished, they appear to have laid on a coat of varnish; though it may be questioned whether the varnish were thus applied, or incorporated with the colour. The fact is, that no-where else, except in this tomb, is the varnish to be observed, as no place in Egypt can boast of such preservation, nor can the true customs of the Egyptians be seen any-where else with greater accuracy."

Belzoni, with the assistance of Mr. Ricci, made drawings of all the figures, hieroglyphics, emblems, &c. that are to be seen in the tombs,

Cl. Prinet

QVINTINVS MESIVS ANVER.
PIANVS PICTOR.

Orbe fabri fueram Cyclopeus: aſt vbi meum
Ex æquo pictor cepit amare procus:
Sequè aratus tubicam tenitrus peſtferre ſilenti
Periculò obiecit cauta puella mihi:
Picturem me fecit amor: tuùs innuit illud
Exiguas tabulis quæ nota certa meis.
Sic vbi Vulcanum natæ Venus arma rogarit
Picturam è fabro fumme Poeta facis.

and has taken impressions of every thing in wax, a task which occupied him more than twelve months. They have since been exhibited in London, and are expected to be so again.

EMINENT COACH, HOUSE, AND SIGN PAINTERS.

Mr. Robert Dalton, keeper of the pictures to George III. was apprenticed to a coach, house, and sign painter. These branches of painting formerly uniting in the same concern, Mr. Ralph Kirby, father of Mrs. Trimmer, the author of the book of Perspective, and who taught the late king to draw, when prince of Wales, was of the same profession, handicraft, or calling. So was Thomas Wright, of Liverpool, who painted a sea piece, so beautifully engraved by Wollett. Certain living painters, who could be named, early in life pursued the same branches of painting, who now make great and distinguis'ed figures in some of the higher departments of modern art.

ALL FOR LOVE.

Quintin Mesius, or Matsis, was a farrier at Antwerp; when in his twentieth year, he became enamoured of a young woman of his own condition in life, who was at the same time sought in marriage by a painter of some repute.

The damsel confessed to Quintin that she had a greater inclination for him than for the painter, but that she had an unconquerable aversion to his trade of a farrier. Quintin, who from his childhood had evinced a strong taste for designing, instantly resolved to be on equal terms with his rival, and to abandon the hammer for the brush. He applied to his new art with so much liking and assiduity, that in a short time he produced pictures which gave a promise of the highest excellence. He gained for his reward the fair hand for which he sighed; and continuing after his marriage to exercise the art in which he had so noble an essay, he rose ere long to a high rank in his profession.

Among other productions of Quintin's pencil, were the portraits, in one piece, of the two friends Erasmus and Egidias, which afterwards formed part of the collection of Charles I. of England. Sir Thomas More, in some lines which he wrote on this painting, apostrophized the artist in terms which show the high estimation in which he was held, both by his countrymen and foreigners:

> "Quintine, O veteris novator artis
> Magus non minor artifex Apelle!
> Mire composito poteus colore," &c.

Quintin died in 1529. A hundred years afterwards a monument was erected to his memory in the cathedral church of Notre Dame.

at Antwerp; the inscription on which, records, in a few expressive words, the singular story of his life:

"Connubialis amor de mulcibe fecit Apellem."

RACHEL VAN POOL, BETTER KNOWN BY THE NAME OF RACHEL RUYSCH.

This ingenious [illegible] born at Amsterdam in 1664. Her father was the famous professor of anatomy, Ruysch; and her instructor in the art of painting was William Van Aelst, whom, in a few years, she equalled in the representation of flowers and fruit. She studied nature with a curious and penetrating eye, and imitated her productions in so lovely a manner, that she was considered almost as a prodigy, and allowed to be the most able artist of her time in that line. Her choice of subjects was judicious; her manner of painting them exquisite; and she contrasted them in all her compositions with unusual beauty and delicacy, so that her reputation was spread throughout Europe. She was appointed painter to the Elector Palatine, who, as a testimony of respect for her merit, sent her a complete set of silver furniture for her toilet, consisting of twenty-eight pieces, and six candlesticks of wrought plate for wax tapers. He also engrossed the greatest part of her works, and not only paid for them with princely libera-

lity, but also made her some additional present. In early life she married Juria Van Pool, an eminent painter of portraits, with whom she lived happily, and yet continued to paint to the last period of a very long life, and her pictures, at the age of eighty, were as neatly penciled, and worked up as highly, as those which were painted when she was young. She composed her subjects with extraordinary skill; finished them with a degree of transparence; and her colouring was not only beautiful, but showed so much nature, that every plant, flower, or insect, might deceive the eye, with the semblance of reality. Her pictures are uncommonly rare, being treasured up as curiosities in Holland and Germany, in the cabinets of princes or in the collections of connoisseurs. She died at Amsterdam in 1750.

MR. SHEE'S OPINION OF THE GALLERY OF THE LOUVRE.

THE extraordinary assemblage of works of art deposited in the Louvre at Paris, appears, in this respect, on the first view, quite embarrassing. All is confusion and astonishment; the eye is dazzled and bewildered, wandering from side to side, from picture to picture, like a glutton at a feast anxious to devour every thing; till the intellectual stomach, palled and oppressed by

variety, loses the pleasure of taste, and the powers of digestion.

POWER OF HARLOW'S MEMORY.

MR. HARLOW commenced his professional career at the age of sixteen; and before he had doubled that age he rose to the first rank, whether considered as to the variety of his talent, the purity of his taste, or the transcendancy of his genius. His first introduction to that sort of notice favourable to an aspiring artist, arose from a curious circumstance, which affords a singular instance of rare and precocious talent. Walking with his mother in Piccadilly, she pointed out to him a gentleman knocking at the Duke of Devonshire's gate. This was Mr. Hare, the well-known associate of his grace, of Mr. Fox, and other celebrated persons, and a gentleman of whom Mrs. Harlow had often spoken as being an intimate friend of her family. No further attention was paid to the matter at the time; but, Mr. Hare dying soon after, it became a subject of deep regret to the Duchess of Devonshire and others, that no likeness had been taken, to preserve the memory of one so much valued. By accident this circumstance reached the ear of Harlow, who told his mother that he thought he could execute a portrait of Mr. Hare from recollection. He accordingly set about it,

and with very slight assistance produced a picture, which was universally allowed to be an excellent likeness. This extraordinary talent never left the artist, and he could almost invariably retrace from memory such portraits as he had formerly copied. In one case, when he did so for Sir Thomas (then Mr.) Lawrence, the work was so perfect, that the gentleman refused to credit the possibility of its being performed without the original.

This excellent artist, after visiting Rome, and executing paintings which would do honour to any age or country, died in his thirty-second year.

ALDERMAN BOYDELL, AND EARLOM, THE ENGRAVER.

Mr. Richard Earlom, the celebrated mezzotinto engraver, was the son of Mr. Richard Earlom, who for many years, and till his death, held the respectable situation of vestry-clerk of the parish of St. Sepulchre, in the city of London. Mr. Earlom's residence was in Cow-lane, Smithfield, and a portion of the premises which he held were occupied by an eminent coach-maker, to whom the state-coach of the Lord Mayor was occasionally taken to be repaired and cleaned. The allegorical paintings which decorate that splendid vehicle, and which were,

we believe, painted by the celebrated Cipriani, powerfully attracted the attention of young Earlom, who at length attempted to draw copies of several subjects represented on the pannels. He so far succeeded, as to induce his father to place him under the tuition of Cipriani, to whom, at the same time, the ingenious Mortimer was a pupil. Here Mr. Earlom acquired a mastery in the arts of design, and soon after became known to the elder Alderman Boydell. Mr. Boydell commenced that noble career, which proved so beneficial to the arts and so honourable to himself, about the year 1760; and in 1765 he entertained so high an opinion of the abilities of our young artist that he engaged him to make drawings from the celebrated collection of pictures at Houghton, most of which also were beautifully engraved by him in mezzotinto. In this branch of art Mr. Earlom had been his own instructor, and he introduced into the practice of it improvements and implements before unknown. An oval print, called "Love in Bondage," after Guido Resio, was the first print he engraved, and this was published by Mr. Boydell in 1767. Mr. Earlom's fruit and flower pieces, after Van Huysum, have established his fame as the first artist in the line. In history, "Aggripina," from the grand picture of Mr. West, requires only to be noticed. Many of his fine works were

also done for Mr. Sayer, of Fleet Street, and his successors Messrs. Laurie and Whittle; among these were the prints of the "Cock match at Lucknow," the "Embassy of Hyderbeck to meet Lord Cornwallis," and the "Tyger Hunt in the East Indies," all from the pencil of Zoffani. Mr. Earlom's first and second part of the "Liber Veritatis," after drawings by Claude, are beautiful as to scenery and effect. He died in his 80th year, the 9th of October, 1822, in Exmouth Street, Clerkenwell.

CHARACTER OF MAZZUOLI.

Guiseppe Mazzuoli, called *Il Bastaruolo*, was born at Ferrara in the year 1525, and was, conjointly with Giovanna Francesco Surchi, pupil of Dosso Dossi. From his father being a dealer in grain, he acquired the appellation of Il Bastaruolo, and, with the exception of not adhering to perspective, a defect which is extremely palpable in his productions, he may be ranked with the best artists of the school of Ferrara. As he advanced in life he corrected this fault, and adopted a softness in his colouring which imitated the chastity of Titian, and a comprehension of the chiaroscuro, equal to the excellence of Corregio. Mazzuoli's pictures were so highly prized, that there is scarcely a public building at Ferrara which is not adorned by some

of his works. The cathedral at Ferrara presents a fine painting of the Virgin and Child, crowned by angels; for the church of the capuchins in St. Maurilio, the Ascension is a beautiful composition; a finished picture of the Madonna and Bambino; with Mary Magdalen and St. John; as also the Annunciation, is in Il Gesu; but his most admirable piece of art is in the Conservatorio of St. Barbara, pourtraying that saint and St. Ursula, with a group of figures, designed and executed with unequalled elegance and chastity. This great painter was drowned while bathing, in 1589.

ADVANTAGES OF PAINTING.

Previous to the peace of Aix la Chapelle, Zuccarelli, travelling on the continent, was detained on the territories of one of the belligerent powers as a suspicious person, but obtained his release with honour. After declaring his profession and name, both of which he considered sufficiently known, he offered to prove the truth of his assertion by painting a picture, provided the necessary materials were allowed him. His proposal was granted, and his veracity confirmed by the production of his pencil, on which he was immediately released.

It has been remarked, that among the figures which Zuccarelli introduced in his landscapes,

he frequently represented one with a *gourd-bottle* at his waist, as is often seen in Italy. This is said to have been done as a sort of pun upon his own name, *Zucco* being the Italian word for a gourd.

REYNOLD'S PORTRAIT OF DR. JOHNSON.

THE sage Dr. Johnson was displeased with his friend Sir Joshua Reynolds for painting him holding a book near his eyes,—or rather eye, for the great man was *unoculus*, and near-sighted to boot. Mrs. Thrale rallied her illustrious friend on his complaining of the composition of this picture, and said, "Why, Sir Joshua has consented to have his picture taken, with his ear-trumpet in his hand." "He may be painted by another, or paint himself, as deaf as he pleases," replied the doctor, "but I object to be known to posterity as blinking Sam."

THE BEAR AND THE MONKEY.

AT one of the meetings at the Turk's Head, Cosway, the academician, who had been at court, attended in all the gay costume of the drawing-room, with pink heels to his shoes, &c.; but the room was so full he could not find a place, "What," said Frank Hayman, "can nobody make room for the little monkey." Wilson laughed, and exclaimed, "Good G—d! how

times and circumstances are changed, sure the world is turned topsy-turvy,—formerly the monkey rode the bear, but here we have the bear upon the monkey. This set the table in a roar, in which Hayman joined heartily, and, rising, shook hands with Cosway, who received him with the greatest familiarity and politeness, and instantly every chair in the room was at his service.

AN EXTRAORDINARY PICTURE.

M. Granet, while at Rome in 1814, received a commission from Naples to paint a picture six feet by four. The subject was left to the choice of the artist, and he determined on the *choir of the Capuchin church, in the Piazza Barberini, during divine worship.* On the right and left, the monks are grouped in various attitudes. The light proceeds from a window at the extremity of the choir, and the artist has encreased the effect by ingeniously interposing a massive pulpit, which at once breaks and throws out the rays of light. The picture, when finished, was admired prodigiously. M. de Bressigny, the French ambassador, had it exhibited at his house, where it daily attracted throngs of visitors. The picture was purchased by the Count d'Artois, for the sum of twelve thousand francs.

But the most singular circumstance connected with this picture is, that no fewer than ten copies have been made from it by M. Granet himself. The first was made in 1830. It is nearly the same size as the original, and is in the possession of the Marquess of Conyngham. The second is in the cabinet of the Duke d'Alba in Spain. The third belongs to the King of France, and forms a part of the exhibition at the Louvre. Two others belong to Count Bulgari and Prince Metternich. The sixth was conveyed to the United States, by an American merchant. The remaining copies have been purchased by English gentlemen. Thus there are no less than eleven pictures representing the same subject, by the same artist.

AN AMATEUR OF THE FINE ARTS.

JOHN ASTLEY was born at Wenn, in Shropshire, of parents much less showy in their circumstances, but, morally, much more enviable. His father practised medicine. After a little more time spent at a country school, which usually does little more than turn ignorance into presumption, John Astley came to London, and was apprenticed to Hudson the portrait painter, who, bad as he was, was the best of his time,

and, though otherwise not worth the remembering, will never be forgotten as the master of Sir Joshua Reynolds.

Hudson, though not so elegantly-minded as Reynolds, might have been conspicuous in his art. When he left Hudson and went to Rome, he shewed such parts as got and kept the patronage of Lord Chesterfield. The best pictures he ever painted were copies of the Bentivoglio and Titian's Venus, and a head much in the manner of Shakspeare, and in the opinion of a judge whom few can doubt, Stuart the portrait painter, far preferable to the head in the collection of the Duke of Chandos.

When he returned from Rome he was received for several months into the house of a friend; whose abundant kindness he never returned. He then went an adventurer to Ireland; there his fortune was so good, and his use of it so diligent, that, in three years, he left the country with three thousand pounds more than he found it.

As he was painting his way back to London, in his own post-chaise, and with an out-rider, he loitered, with a little pardonable vanity, in his native neighbourhood; and, entering Knutsford assembly with Major Este, of the 68th, Lady Daniel was at once won by his appearance. She contrived the next day to sit for her portrait, and

the next week she gave him the original: superseding the claims of Mr. Smith Barry, Lady Daniel married Mr. Astley.

The marriage articles reserved her fortune to herself; but so satisfactory was his behaviour that she soon gave him the Tably estate, and, dying soon after, settled on him after the death of her idiot daughter, by Sir W. Daniel, the whole of the Duckenfield estate in fee, amounting together to £5000 a-year. The Tably estate, about £1,000 a-year, he decorated, built, and sold. Ald. Tomkinson, of Nantwich, who had the honour of educating Sir Lloyd Kenyon, was the buyer: of course it was not sold for more than its value—probably it was less, for Sir R. Taylor would have given £2000 or £3000 more.

This money being spent, he was to look for other resources. With such a reversion as Duckenfield, what he looked for was easily found; and, after he had made two or three charges on the property, he received a proposal, no doubt very fair, for it came from Prescot; the price was fixed, and nothing remained but finally agreeing to it, when lo! the night before the agreement becoming final, the daughter died.

The news reached Astley at midnight, and he made the most of it by his intelligence and dispatch. He hurried instantly into Cheshire, and, going through all the forms, took possession of

the estate, and returned to town before his wife's family knew what had happened, or could take the measures they proposed, to counteract his claims.

On his outset in London, he lived in St. James's Street, where Dr. Hill followed him, and wrote that book, which, except the bible, has had the most sale in the language, the Cookery of Mrs. Glasse. Astley afterwards bought Schomberg house, in Pall Mall, with some credit to his skill as an architect, and with more credit to Lord Holderness, as an honourable man, for having proposed the house to Astley for £5,000. He took that proposition as definite, and refused James Payne's offer, for Lord Melbourne, of £2,000 more.

With £5,000 more, he made three houses out of one. Gainsborough and his art have made one well known. The centre he himself inhabited, and raised that fine room where Dr. Graham, with such infamy to the police which suffered him, preceded Cosway. There, too, he built an attic story, which for the surprises of scenery, in a town like London, should be seen by all who come to it.

In the structure and decoration of small buildings, rich as the time is in architecture, Astley's architecture was pre-eminent. Pall Mall is one instance; Lady Archer's saloon and

conservatory at Barnes is another; Duckenfield is yet finer than either. The saloon, the loggia in front, the chamber on each side, and the great octagon, are all as requisite as originally from their first idea to the last.

Astley's ingenuity led him also to commercial arts, but, in this commerce, the balance was against him. In the different sinkings on his colliery, he sunk more money than he raised. In the furnaces for his iron-stone, he consumed more metal from his pocket than the mine.

But in the article of money, his destiny was inexhaustible. The wastes of folly were more than equalled by the wantonness of fortune. His brother, the Putney surgeon, was run over by a waggon at Wimbledown, and lost his life on the road. This, at once, more than replaced the 10,000 he had down in the furnace. Estimating what he got by painting, by legacies, and by his marriage, he was worth above £100,000. Of this, about £25,000 were spent in art and elegant accommodation, blameless at least, if not praiseworthy. £30,000, he told Dr. Warren, he had spent in seven years' excesses, when he was languishing under their consequences; and, in the self-disapprobation of a retrospective hour, he told the writer of this account, he would give the remainder £100,000, to redeem the time he had lost. Some good is implied in

the compunction that can wish for more. How much and more actively that wish might have aspired, had it been unchecked by time or chance; if his spirits had been disciplined by disasters; if his mind had been cherished by letters and by truth. As it was, compared with his companions, and without literature or moral nurture, he had the benefit of contrast, and that favour which ranks from not being the worst. Eager as he was for gain, his grave cannot be outraged with an oppressor. Impetuous after pleasure, he abhorred those aggravated enormities which have to answer for the inroads on virgin innocence and domestic peace. He loved the pleasures of the table, but, like Charles II. he made his passion for wine subservient to the passion of love. He was temperate on principle; he was active against inclination.

He cultivated cheerfulness, and very successfully. His diction, by degrees, improved to great felicity. He conversed with such powers, as made him more than a match for men much more intelligent than himself. This he did, by what Bacon allows as dextrous; by seeming to know what he did not; and by a fair use of all he did know: by all that constitutes a ready man; by whim, vivacity, and very often the the fair force of the thought.

A good judge of life and manners has said,

that he had a prejudice for a man whose Christian name was made diminutive and familiar. The prejudice is founded as far as the convivial charm. Jack Astley earned it fairly by his hilarity and ease, his good humour and good manners.

As a companion in his own house, his hospitalities were perfect, and reached to all, with that sense, that spirit, and taste, which seemed to all very winning.

He had been thrice married: and here he had most praise for relative duties. To Lady Daniel, his regard need not be doubted. His first wife, the mother of his eldest daughter, he never mentioned without a sigh. Those sighs, we find, were amply repaid by the lady he has left behind. As a father, he failed deplorably; he had neither the cautious strictness of a good man, nor the over strained indulgence of a bad one. He first encouraged folly, and was then inexorable in punishing it. That forgiveness and re-establishment which should have come from him, are left to be done by his widow.

That he is gone, may be a mercy to the three young children he has left; for, had he lived, it is too probable, he had bred them in the worst way possible; in the ignorance and looseness of a convent in France. He had exposed them to error, and then, perhaps, never would have forgiven them.

Such was the character and conditions of Astley. He owed his fortune to his form, his follies to his fortune! So very dubious are the tendencies of all apparent good! And thus, though low life may rise, it will rise only to fall the lower, unless it be upheld by the never failing energy of sustaining worth; by mental merit, and preparations of the heart; by virtuous habits and by useful knowledge.

THE OLD SCHOOL.

THERE was a time when the grace of nature which Sir Joshua Reynolds so powerfully shed over his pictures, had to maintain a serious struggle against the prejudices of the age, in favour of the constrained and uniform style of his predecessors in portrait painting, for they had possession of the public mind. Ellis, who was an eminent painter at the time of Sir Joshua's beginning to attract the notice of the world, was naturally enough attached to the other fashions, with which he had long been familiarized. Having heard of the well-known picture of the Turkish-boy, he called on Reynolds, in order to see it; and, perceiving his mode of painting to be very unlike the manner to which he had himself always been accustomed, and, indeed, unlike any thing he had ever seen before, he was much astonished, and exclaimed, "Ah! Rey-

nolds, this will never answer; why, you do not paint in the least degree in the world in the manner of Kneller." But, when Reynolds began to expostulate, and to vindicate himself, Ellis feeling himself unable to give any good reason for the objection he had advanced, cried out in a great rage, "Shakespeare in poetry, and Kneller in painting, for me!" and immediately ran out of the room.

SALVATOR ROSA'S BANISHMENT FROM ROME.

SALVATOR ROSA secretly deplored his banishment from Rome; and his impatience at being separated from Carlo Rossi, and some other of his friends, was so great, that he narrowly escaped losing his liberty to obtain an interview with them. About three years after his arrival in Florence, he took post-horses, and at midnight set off for Rome. Having reached the gardens of the "Vigna Navicella," and bribed the *custode* to lend them for a few hours, and otherwise to assist him, he despatched a circular billet to eighteen of his friends, supplicating them to give him a rendezvous at the Navicella. Each believed that Salvator had fallen into some new difficulty, which had obliged him to fly from Florence, and all attended his summons. He received them at the head of a well-furnished table, embraced them with tenderness,

feasted them sumptuously, and then mounting his horse, returned to Florence before his Roman persecutors, or Tuscan friends, were aware of his adventure.

CORREGGIO'S ESTIMATE FOR PAINTING THE CUPOLA AT PARMA.

THE high credit which Correggio had derived from various performances, procured him new commissions before he had finished the works in which he was engaged. Scarcely, therefore, had he commenced his operations in the church of St. John, when he was solicited to paint the cupola, and other parts of the cathedral. The contract, which he signed on the 3d of November, 1522, is preserved in the archives, and was lately published by his biographer, Pungileoni, from a copy taken and authenticated by a notary public, in the year 1803.

In the estimate, or plan, which he drew up at the desire of the chapter, and which is still preserved in his own hand-writing, he required twelve hundred gold ducats, including one hundred for leaf-gold; the scaffolding, lime, and other requisites, to be provided by the chapter; but, in the contract itself, this since was reduced to one thousand, exclusive of the one hundred for leaf-gold. For this he engaged to paint the choir and cupola, with its arches and pillars, as

far as the altar, exclusive of the lateral chapels, in imitation of living subjects, bronze or marble, according to the plan prescribed, and in conformity of the nature of the place, comprising, in the whole, a surface of 154 square pertiche or perches. The masters of the fabric were, on their parts, to furnish one hundred ducats, in leaf-gold, for ornamenting the said painting, and to provide the scaffolding and lime, as well as to defray the expense of preparing the wall.

THE FOUNDER OF THE SOCIETY OF ARTS IN THE ADELPHI.

WILLIAM SHIPLEY was born in London, and kept a drawing school several years. The society for the encouragement of arts, manufactures, and commerce, originated with him, and in 1758, he received a gold medal as a compliment for his public spirit, which gave rise to the institution. He is said to have been instructed by a poor person named Phillips, who painted portraits. There is a print by Faber, of a man blowing a fire-brand, marked with the name of Shipley, as the painter, who is supposed to be the subject of this article. He settled latterly at Maidstone, and died there in 1804, at the age of ninety. Dr. Jonathan Shipley, bishop of St. Asaph, was his brother.

TINTORET'S FACILITY OF COMPOSITION.

THE facility of composition for which this artist was remarkable, was the source of a great inequality among his paintings. He preferred being the author of a great many good conceptions, to wasting his time in giving what is called a high finishing to any one. Hence the remark of Annibal Caracci, in a letter from Venice, to his cousin, Louis Caracci, that "he had seen Tintoret sometimes equal to Titian, and at others much below Tintoret." Some Flemish painters being at Rome, showed Tintoret two or three heads, which they had painted and finished with great care. He asked them how long they had taken to do them? They replied, that they had taken several weeks. Tintoret on this dipped his pencil in some black colour, and, with a few strokes, drew on a canvass a figure, which he filled in with white. Turning towards the strangers, "See," said he to them, "how we poor Venetian painters are accustomed to make pictures."

SOME ACCOUNT OF ALLAN RAMSAY.

THIS artist was the son of Allan Ramsay the poet, and was born in 1709. At the age of twelve, he began the study of painting, after which, he became a pupil of one Mr. Hyssidge, in London; but, in 1736, he went to Italy,

where he continued three years, and resided chiefly at Rome. After his return, he practised some time at Edinburgh, from whence he repaired to London, and acquired a considerable degree of reputation in his profession. By the interest of Lord Bute, he was introduced to his late majesty, then Prince of Wales, whose portrait he painted, one a whole length, and the other a profile, both of which were engraved. There are also mezzotinto prints after pictures which he painted of some of the principal nobility. On the death of Mr. Shakelton, in 1767, he was appointed principal painter to the king, a situation which he retained till his death, though he retired from practice about eight years after his appointment. He visited Rome four different times, and on his return from his last tour, in which he was accompanied by his son, Major General Ramsay, he died a few days after landing at Dover, August 10th, 1784. Mr. Ramsay's portraits possess a calm representation of nature, that much exceeds the affection which prevailed among his contemporary artists; and it must be allowed that he was one of the first of those who contributed to improve the degenerated style of portrait painting. Rouquet, in his treatise, entitled the Present State of the Arts in England, published in 1755, mentions Mr. Ramsay as "an able painter, who, acknow-

ledging no other guide than nature, brought a rational taste of resemblance with him from Italy; he shewed, even in his portraits, that just, steady spirit, which he so agreeably displays in his conversation." He was a man of much literary taste, and, in 1754, founded at Edinburgh, the "Select Society," to which all the eminently learned men of that city belonged. He wrote some ingenious pieces on controverted topics of history, politics, and criticism, published in one volume, under the title of the Investigator. He also wrote a pamphlet on the subject of Elizabeth Canning, which attracted much attention at the time, and was the means of opening the eyes of the public, and even of the judges, to the real truth and explanation of that mysterious event. Mr. Ramsay was a good Latin, French, and Italian, scholar; and, like Cato, learned Greek in his old age. He is frequently mentioned by Boswell as being of Dr. Johnson's parties, who said of him, "You will not find a man in whose conversation there is more instruction, more information, and more elegance, than in Ramsay's."

LEONARDA DA VINCI'S DRAWINGS OF THE HEADS IN HIS CELEBRATED LAST SUPPER.

A SERIES of drawings for the celebrated work of the Last Supper, which were formerly in the

Ambrosian Library at Milan, are now in the possession of Sir Thomas Baring, bart. and, from the great injuries which that sublime composition has sustained, these may be considered, as among the precious reliques of this master. The drawings which represents the head of the Saviour, is magnificent, and probably superior to the same head in the picture itself, which is well known to have been left unfinished. Whether this circumstance arose from the troubles which then existed in Italy, and in which the Sforza family were so immediately engaged, or from a feeling on the part of the artist, that he had not been able to surpass that sublimity of character to which he had attained in his first design, and therefore left the same to a more happy moment, may now be matter of speculative conjecture.

CLAUDE LORRAINE'S FIRST MASTER.

AGOSTINO TASSI, "*malvagio uomo, ma pittore eccellente,*" a bad man, but a good painter, was one of the most extraordinary geniuses of his age. Having, for some of his many extravagancies, been condemned to the gallies, he amused himself by sketching the scenes and groupings which his new situation presented to him, and which he afterwards re-produced with admirable effect in the frescoes with which he

covered several of the palaces of Rome and Genoa. His house was filled with young artists, who assisted him, and whom he paid by his instructions, and by keeping a good table for them. Claude Gellée was hired simply "*per le domestiche faccnde et per macignargli i colori,*" for domestic services, and to grind colours. Tassi endeavoured to give him some instructions in painting, and failed in the first instance; but he lived to see this *scrub* become the first painter of the age.

INFLUX OF FINE PICTURES INTO ENGLAND.

Our national taste has been eminently improved since the middle of the last century. After the disposition of the collections formed by Charles I., Villiers Duke of Buckingham, and the Earl of Arundel, none remained which could, in the most distant degree, compete with those on the Continent. The Houghton collection, more celebrated than any other, formed by Sir Robert Walpole's contemporaries, was designated by his accomplished son as "the noblest school of painting which this kingdom ever beheld." He regrets (*multa gemens*) that "it was removed almost out of the sight of civilized Europe." The acquisition of the Orleans collection has made us ample amends, reflecting infinite

credit on the spirit and taste of those noblemen by whom it was successfully undertaken.

Within our own times so great has been the influx of Italian, Flemish, and Spanish pictures, especially as caused by the late distracted state of the Continent, that the collections, at first so highly estimated, are deprived of much of their former celebrity. Individual pictures, long praised as originals, must now shrink into the minor fame of "repetitions" by the masters themselves, or copies by their best scholars, and hide their "diminished heads" before the originals themselves, which, having been alienated from foreign palaces, have found their way into this kingdom. Formerly, artists in Italy made the copying various styles of painting a most lucrative employment, which our travelled countrymen, in their ardour to make a collection, were rather better qualified to encourage than to detect.

SKETCHING ADVENTURES.

THE time of the threatened invasion of England by the French, was a sad time for the hunters of picturesque, more especially along the coasts. To be caught taking a sketch of even an old pig-sty was enough, in some instances, to get seized and carried before a magistrate as

a French spy, engaged in stealing plans of all the points of the country; and as magistrates are not in all parts much more sensible than the ignorant rustics they keep in order, it happened more than once that professional ardour was sent to cool itself within the walls of a gaol.

THE CARTOONS OF RAFFAELLE.

THE cartoons, the most esteemed of all Raffaelle's compositions were designed to serve as patterns for tapestry, to decorate the papal chapel, by order of Pope Leo X. and represent subjects, judiciously selected from the Evangelists and the Acts of the Apostles. They were painted about the year 1520. The tapestry was executed at the famous manufactory at Arras in Flanders; but the death of their illustrious author, the assassination of the Pope, his munificent patron, and the subsequent troubles that agitated Rome, prevented their being placed in the chapel for which they were intended. Indeed the tapestry was never paid for, and the cartoons were retained as security, until they were purchased by the King of England.

It has been a generally received opinion that these works were purchased by King Charles I. at the recommendation of Rubens; but there is reason for believing, that they were brought to England in the reign of his father, who had

already promoted the establishment of an extensive manufactory of tapestry at Mortlake, and munificently gave Sir Francis Crane, its ingenious projector, the sum of £2000 towards the erection of a building for the purpose. It is not improbable that the cartoons were purchased soon after the erection of this manufactory, with the intention of having them copied by the skilful artisans who were there employed, and who were not long before they not only rivalled the tapestry at Arras, but produced copies from the finest pictures with such effect and splendour, that at a short distance they assumed the appearance of painting. Artists of distinguished merit were invited from abroad to superintend the workmen; and Francis Cleyn, of singular eminence in his department, was retained by King James, to design grotesques for the looms. In the subseqnent reign, five of the cartoons were sent to Mortlake to be copied under the direction of this artist.

Soon after King William was invited to the English throne; the cartoons, with other valuable property, then considered, perhaps, as "parcel of royal lumber," were discovered in one of the apartments of the old palace of Whitehall. It is supposed that they remained there from the time of the dispersion of the collection of paintings and other noble productions of art,

the property of King Charles I. for this palace was occupied by the Protector Cromwell, and it is known that they were purchased of the commissioners appointed by the parliament to sell the king's effects by order of the usurper, for the sum of *three hundred pounds.* They were found, packed, some in four, some in five pieces, in cases of slit deal.

There is every reason to believe that the cartoons were discovered by Sir Christopher Wren, as it belonged to his office, as surveyor of the works, to explore the abdicated apartments in all the royal palaces, which had not yet recovered from the wanton dilapidations of civil war; and it was owing to his careful researches that many valuable remains, which escaped the destructive hands of the fanatics, were brought to light, and replaced in the royal collection.

The cartoons were several years in the collection at Windsor, when they were returned to their old destination at Hampton Court by his late majesty, George III. who was so careful that they should sustain no injury in taking them from their frames, or in their removal, that he superintended the workmen employed on that service for several mornings, and assisted himself in placing them in their cases. The frames in which they now hang, were made at his majesty's private expence, and cost five hundred pounds:

they are carved, and of the pattern known to connoisseurs as the Carlo Maratti frame.

STATUE OF ÆSCULAPIUS.

ÆSCULAPIUS, or the god of health, was brought to Rome by the order of Apollo when a pestilence raged in the city, and ever after considered as their preserver. A larger serpent than ordinary is always by his figures, to distinguish it from the other serpents, which are the common attributes of the deities presiding over health.

FROLICS OF MIERIS AND JAN STEEN.

MIERIS had conceived a real friendship for Jan Steen, and delighted in his company, though he was by no means so fond of drinking freely as Jan was accustomed to do every evening at the tavern. Notwithstanding this, he often passed whole nights with his friend in a joyous manner, and frequently returned very late to his lodging. One evening, when it was very dark and almost midnight, as Mieris strolled home from the tavern, he unluckily fell into the common sewer, which had been opened for the purpose of cleansing, and the workmen had left it unguarded. There he must have perished, if a cobler and his wife, who worked in a neighbouring stall, had not heard his cries, and instantly ran to his relief. Having extricated Mieris, they

took all possible care of him, and procured the best refreshment in their power. The next morning Mieris, having thanked his preservers, took his leave, but particularly remarked the house, that he might know it another time. The poor people were totally ignorant of the person who had been relieved by them, but Mieris had too grateful a spirit to forget his benefactors, and having painted a picture in his best manner, he brought it to the cobler and his wife, telling them it was a present from the person whose life they contributed to save, and desired them to carry it to his friend Cornelius Plaats, who would give them the full value for it. The woman, unacquainted with the real worth of the present, concluded she might receive a moderate gratuity for the picture, but her astonishment was inexpressible, when she received the sum of eight hundred florins.

SEBASTIAN DEL PIOMBO'S CELEBRATED RAISING OF LAZARUS, IN THE ANGERSTEIN COLLECTION.

This magnificent picture has always been regarded not only as one of the chef-d'œuvres of this collection, but as one of the principal works of its own period. It was painted in competition with the Transfiguration of Raffaelle, and is even said to have been designed by Michael

Angelo, who drew the outlines of the principal figures; and there appears good reason for believing this assertion to have just foundation, not only from the intimacy and friendship which existed between him and Sebastiano; but from the particular cast and expression of some of the characters themselves. Although this grand work could not stand the comparison with the Transfiguration: it received the approbation of all the best judges of the day, and was at that day ranked among the works of that rare class which are destined to hold a first place in the art.

It has been reported that the late proprietor received an offer of £10,000 for it from the French government, at the period when the Transfiguration was at the Louvre, for the purpose of placing it vis-à-vis, and thus allowing the world to form their opinion of the relative excellencies of these two great works: certain it is, that in the absence of Raffaelle and a few other splendid works which have been restored to the original situations for which they were painted, there is no picture of the Italian school now in the French gallery which can be ranked above it, and only the great Giulio Romano's, the Nativity, which can be placed in competition with it. Another offer of a splendid nature was lately made to the executors of the late Mr.

Angerstein for this picture, and four others of the same collection, by an individual in this country, known for his refined taste; but, as the government was in treaty for the entire collection, that offer could not at the moment be entertained. This grand work has now been purchased by the British government, along with the other pictures of Mr. Angerstein's collection, for the purpose of forming the commencement of a national gallery; and certainly no act of his majesty's ministers can be deemed more wise and politic, or more likely to meet with the unqualified approbation of the country at large.

SKILFUL FRAUD.

It is related of Cross, an English painter, who was remarkable for his talent in copying correctly, that, being employed by King Charles the First to copy some of the works of the best masters in Italy, and being permitted by the state of Venice to copy a famous Madonna of Raffaelle, in the church of St. Mark, he executed his commission so happily, that he brought away the original and left the copy in its stead. The deception was not immediately discovered, and the detection was made too late to regain it; for, although several messengers pursued him expeditiously, they were all disappointed.

STYLE OF GUIDO.

THE touch and execution of Guido are light and elegant, while the suavity of his colouring produces a harmony in perfect accord with the subject which he has chosen. Domenichino alone, of the eminent disciples of the Caracci, can be placed before him, and in many respects they may be regarded as equals.

SALVATOR ROSA'S RETURN TO ROME.

AT the time of Salvator Rosa's return to Rome, (says Pascoli,) he figured away as the great painter, opening his house to all his friends, who came from all parts to visit him, and among others to Antonio Abbati, who had resided for many years in Germany. This old acquaintance of the poor Salvatoriello of the *Chiesa della Morte* at Viterbo, was not a little amazed to find his patient and humble auditor of former times one of the most distinguished geniuses and hospitable Amphitryons of the day; and Pascoli gives a curious picture of the prevailing pedantry of the times, by describing a discourse of Antonio Abbati's at Salvator's dinner-table, on the superior merits of the ancient painters over the moderns, in which he "bestowed all the tediousness" of his erudition on the company. Salvator answered him in his own style, and, having

overturned all his arguments in favour of antiquity, with more learning than they had been supported, ended with an impromptu epigram, in his usual way, which brought the laughers on his side:

"Signor Abbati mio, non parlo in gioco,
Questo che dato avete, è un gran giudizio,
Ma del giudizio n' avete poco."*

SIR JAMES THORNHILL.

Sir James Thornhill, who decorated so many palaces and public buildings, was far from being generously rewarded for some of them, and for others he found it difficult to obtain the stipulated prices. Though La Fosse received £2000 for his work at Montagu House, (the British Museum,) and was allowed £500 for his expences, yet Sir James Thornhill could only obtain forty shillings per square yard for the cupola of St. Paul's, and the great hall at Greenwich hospital, both of which he painted.

ACCOUNT OF GASPAR (DUGHET) POUSSIN.

The family name of this artist was Dughet,

* Lady Morgan gives this anecdote as it is related by Pascoli; but the *impromptu* epigram is a parody on his own lines in La Pittura, which he puts into the mouth of the hypercritic Biagio, on the subject of Michael Angelo's picture of the Last Judgment.

but he took that of Poussin, in consequence of his alliance with the preceding artist, who married his sister. He is said to have been born in France in 1600, but better accounts place his birth at Rome in 1613. On the marriage of his sister, he became the pupil of his brother-in-law, who at first only employed him to prepare his palette, pencils, and colours; but, by the instructive precepts and excellent example of that eminent master, he became so great a proficient, that he gradually rose into the highest reputation. It is beyond doubt that he was one of the most celebrated painters of landscape that ever appeared, and it is generally thought no artist ever studied nature to better purpose, or represented the effects of land-storms more happily than he did: every tree shows a proper and natural degree of agitation, and every leaf is in motion; his scenes are always beautifully chosen, as also are the sites of his buildings, which last have a pleasing effect, by a mixture of simplicity and elegance; his distances recede from the eye with true perspective beauty, his grounds are charmingly broken, and his figures, trees, and other objects, are so judiciously placed and proportioned to the distance, as to create a most agreeable deception. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work, for his imagination was

scarcely more ready to invent than his hand was to execute, and it is confidently asserted, that he finished a large landscape, and inserted all the necessary figures, within the compass of one day. By some connoiseurs it has been observed, that the pictures of Gaspar have sometimes too great a verdure, that his masses are often too much of one colour, and frequently there is too much blackness in the fore-grounds of some of his compositions; but, notwithstanding such small imperfections, his paintings are always beautiful. Gaspar had three manners in his paintings, which are distinguishable without any great nicety. The first was rather dry, and the last, though agreeable, was unequal to that of his middle time. His second manner was by many degrees his best, as it was more simple and learned, and his colouring appeared so lovely, fresh, and full of truth and nature, that no eye can behold one of his landscapes of that period without admiration. He designed human figures indifferently, for which reason he frequently prevailed on Nicolo to paint them for him, and they were always introduced with the utmost propriety. No commendation can be bestowed on the works of Gaspar that can seem superior to their desert; and the great prices they fetch, show how deservedly they are esteemed in every

nation where the art of painting is cultivated or understood. His pictures generally represent the finest prospects about Rome, Tivoli, and Frescati, and they uniformly exhibit beauty and grandeur. In the Angerstein collection, now the basis of the National Gallery, are two of his finest pictures, one of Abraham and Isaac, with a richly extended scene, and the other a land storm. This great artist produced a few spirited etchings of landscapes. He died at Rome in 1675.

COPY OF A CORREGGIO.

JACQUES ANTOINE ARLAUD, a native of Geneva, having copied the Leda of Correggio, all Paris was struck with the performance. The Duc de la Force gave twelve thousand livres for it; but, being a sufferer by the Mississippi scheme, he restored it to Arlaud, allowing him four thousand livres for the time he had possessed it. In 1721, Arlaud brought this chef-d'œuvre to London, but would not sell it, although he got six hundred pounds for a copy of it. He afterwards destroyed the original in a fit of piety at Geneva; but still with so much parental fondness, that he cut her to pieces anatomically.

VERSATILITY OF BERNINI THE ARCHITECT.

THE passion for private theatricals became

a sort of rage: it reached the palaces of princes, the refectories of monks, and finally it infected the holy atmosphere of the Vatican itself. The first in Rome to mount the high-heeled cothurnus of sentimental or heroic comedy, had been that "*actor of all work,*" the Cavalier Bernini! With the permission of his brother poetaster, Urban VIII., and the laborious assistance of his slavish pupils, he planned and constructed a theatre in the spacious hall of the "*Fouderia,*" of the Vatican, which took the lead of every private theatre in Rome; and he assisted to confirm that bad taste in the drama of the age, by rendering it the fashion.*

GIOTTO'S LIVING MODEL FOR A CRUCIFIX.

GIOTTO intending to make a painting of the crucifixion, induced a poor man to suffer himself to be bound to a cross, under the promise of being set at liberty in an hour, and handsomely rewarded for his pains. Instead of this, as soon as Giotto had made his victim secure,

* "Bernini," says Evelyn, "a Florentine sculptor, architect, painter, and poet, a little before my coming to the city, gave a public opera, (for so they call shows of that kind,) wherein he painted the scenes, cut the statues, invented the engines, composed the music, writ the comedy, and built the theatre."

he seized a dagger, and, shocking to tell, stabbed him to the heart! He then set about painting the dying agonies of the victim to his foul treachery. When he had finished his picture, he carried it to the Pope; who was so well pleased with it, that he resolved to place it above the altar of his own chapel. Giotto observed, that, as his Holiness liked the copy so well, he might perhaps like to see the original. The Pope, shocked at the impiety of the idea, uttered an exclamation of surprise. "I mean," added Giotto, "I will show you the person whom I employed as my model in this picture, but it must be on condition that your holiness will absolve me from all punishment for the use which I have made of him." The Pope promised Giotto the absolution for which he stipulated, and accompanied the artist to his workshop. On entering, Giotto drew aside a curtain which hung before the dead man, still stretched on the cross, and covered with blood.

The barbarous exhibition struck the pontiff with horror; he told Giotto he could never give him absolution for so cruel a deed, and that he must expect to suffer the most exemplary punishment. Giotto, with seeming resignation, said that he had only one favour to ask, that his holiness would give him leave to finish the piece

before he died. The request had too important an object to be denied; the Pope readily granted it; and, in the mean time, a guard was set over Giotto to prevent his escape.

On the painting being replaced in the artist's hands, the first thing he did was to take a brush, and, dipping it into a thick varnish, he daubed the picture all over with it, and then announced that he had finished his task. His holiness was greatly incensed at this abuse of the indulgence he had given, and threatened Giotto that he should be put to the most cruel death, unless he painted another picture equal to the one which he had destroyed. "Of what avail is your threat," replied Giotto, "to a man whom you have doomed to death at any rate?" "But," replied his holiness, "I can revoke that doom." "Yes," continued Giotto, "but you cannot prevail on me to trust to your verbal promise a second time." "You shall have a pardon under my signet before you begin." On that, a conditional pardon was accordingly made out and given to Giotto, who, taking a wet sponge, in a few minutes wiped off the coating with which he had bedaubed the picture, and, instead of a copy, restored the original in all its beauty to his holiness.

PERSONIFICATION OF ETERNITY BY ANCIENT ARTISTS.

ETERNITY, indeed, is not spoken of as personally by the poets, unless they meant this goddess by the name of HEBE, or eternal youth; but she is variously represented by the artists. On a medal of M. Aurelius, Eternity, with a lighted flambeau in her hand, is carrying his empress to heaven. On the base of a remarkable rilievo at Rome, Eternity is represented as a male, naked, and with expanded wings. It is a very noble figure. In his left hand is a celestial globe, with a serpent winding round it; a very old and significant emblem of Eternity, especially when the tail came round to the mouth. His eyes are lifted up towards heaven, whither he is carrying M. Aurelius and his consort: and on each side of them appears an eagle flying towards the east, the symbol of deification. At the bottom of the base, on the left hand, is the genius (as supposed) of Monte Citorio, (where the rilievo stood,) resting his head against an obelisk, with a ball on the top of it; and on the right is the genius of Rome, looking upwards, and holding up her hand as admiring or praying. The Romans, in the attitude of praying, hold up the palms of their hands open, as they do now in Africa.

THE FIRST PANORAMA.

ROBERT BARKER, an artist of considerable ingenuity, was the inventor and patentee of the well-known species of exhibition called a panorama, by which bird's-eye views of large cities, and other interesting scenery, taken from some elevated situation, and painted in distemper round the wall of a circular building, produce a striking effect, and a greater resemblance to reality than was ever before discovered; a strong light being thrown on the painting, whilst the place from whence it proceeds is concealed. The first picture of this kind was a View of Edinburgh, exhibited in that city by Mr. Barker in 1788, and in London the following year, where, at first, it did not attract much attention. The next performance was a View of London, from the top of the Albion Mills, which Mr. Barker exhibited at a house in Castle Street, Leicester Square; this picture was much praised by Sir Joshua Reynolds and other eminent artists. Soon after, Mr. Barker was enabled to build a commodious house in Leicester Square, calculated to give his exhibition every advantage. Success now crowned his efforts, and many views have been since exhibited of Dublin, Constantinople, and other cities, with repre-

sentations of battles, &c. Mr. Barker died in 1806. The same description of exhibition is now continued in Leicester Square and in the Strand.

CANOVA'S FIRST WORK.

CANOVA'S first effort was a group of Orpheus and Eurydice in the natural size, taken at the moment when, forgetting the cruel prohibition, he sees his mistress separated from him for ever: a subject which is, perhaps, more suitable to the canvass than to marble, from the smoke and flames in which the figures are usually involved. The statue of Eurydice was completed in his sixteenth year, while passing the summer at the villa of his patron, having previously studied the model at Venice. That of Orpheus was begun the following year, in a study which he then occupied on the ground-floor of the inner cloister of St. Stephano. This composition, in soft stone, was publicly exhibited in Venice, on the occasion of the festival of the Ascension, and first awakened the admiration and ambition of his countrymen, who then began clearly to foresee the meridian glories announced by so bright a dawn. These two statues are now preserved in the Falieri palace at Asolo.

MINIATURE LANDSCAPE PAINTING.

VAN MANDER relates, that Anne Smyters, the wife of John de Herre, a Flemish sculptor, painted a landscape, representing a mill with the sails bent, and the miller appearing as if mounting the stairs, loaded with a sack; upon the terrace where the mill was fixed, were seen a horse and cart, and, on the road, several peasants. The whole was highly-finished, and penciled with wonderful delicacy and neatness, and was also accurately distinct; yet the painting was so amazingly minute, that the surface of it might be covered with one grain of corn.

INVENTION OF FORE-SHORTENING.

MELOZZO DA FORLI, an artist who flourished about the year 1472, first invented fore-shortening, which was afterwards so successfully followed by Correggio. Pietro della Francesca considerably improved the art of perspective after its first introduction by Paolo Uccello, a Florentine; by the sublime idea of figures on domes and vaults, which renders deception so sublime, was perfected and completed by the pencil of Melozzo. He lived at Rome a short time before the year 1472, and Vasari speaks of a work executed about that period, painted in fresco, for Cardinal Riario, nephew of Sixtus IV. on the cupola of his chapel, in the church

of the apostles, on the subject of the Ascension, the effect of which, was wonderful in the extreme. This picture, in the year 1711, was carefully separated from the wall when the chapel was taken down, and arranged in the Pope's palace, at Monte Cavallo, with the following inscription: *Opus Melotii Forolivïensis qui summos fornices pingendi artem vel primus invenit vel illustravit.* Melozzo's manner greatly resembles that of Andrea Mantegna, being eminently correct in design, and the heads nobly distinguished. This sublime painter was living in 1494, according to Luca Paccioli's account, called *Summa d'Aritmetica e Geometria*, published in the same year, in which he states that Melozzi da Forli, among other conspicuous painters, was still in existence.

FINIS.

INDEX.

Academy of St. Luke's reasons for rejecting Salvator Rosa, ii, 81
——— of Domenichino and the school of Salvator Rosa, ii, 64
Adelphi Buildings, iii, 36
Advantages of painting, iii, 249
——— schools of painting, iii, 172
Æsculapius, statue of, iii, 272
Affinity between music and painting, iii, 144
Albano's invitation to England, i, 220
Albert Durer's drawings, ii, 50
Alderman Boydell and Earlom the engraver, iii, 246
Alexander and Apelles, i, 91
——— the Great and Apelles, i, 179
All for love, iii, 241
Alonzo Cano, last days of, iii, 141
Amateur of the fine arts, iii, 252
Anachronisms in art, i, 221
Ancient and modern style in sculpture compared, i, 262
——— map of Rome, ii, 15
——— Roman costume collected from medals, statues, &c., ii, 39
Ancient Roman baths, i, 252
——— Roman milestones, i, 142
——— curtains, iii, 191
——— sculptural representations of the winds, iii, 90
Andrea da Mantegna, i, 136
Anecdote of Mr. Buchanan and a friend in going to see Rubens' picture of the Chapeau de Paille, iii, 184
Angusciola Sophonisba, iii, 43
Annibal Caracci's frescoes in the Palazzo Farnes, ii, 29
——— opinion of painting, i, 199
Antique altars in the Capitoline Gallery, i, 254
——— Cupids, ii, 96
——— fiddlers, i, 252
——— gems, celebrated collections of, ii, 226
——— Musaics, ii, 28
Apelles and Protogenes, i, 165
Apollo Belvidere, the, ii, 95
Apollodorus the architect and the Emperor Hadrian, i, 164
Archæology illustrative of architecture, ii, 37
Archduchess of Austria's patronage of genius, the, ii, 95
Architect of King's College Chapel, Cambridge, the, i, 34

Architect's three kingdoms, the, i, 266
Architecture and literature compared, ii, 28
————, famine, and the plague, i, 268
———— of St. Petersburgh, ii, 47
———— Dresden, ii, 185
Arch of Constantine, the, i, 242
Aretine and the Earl of Arundel, i, 80
Arlaud's copy of Correggio's Leda, iii, 187
Arria and Pœtus, i, 226
Artists *versus* printsellers, iii, 180
Arts among the Egyptians, the, iii, 236
Astley and his brother artists at Rome, i, 139
————, John, the landscape painter, i, 139
Attitudes, i, 220
Authentic antiquities of Egypt, ii, 22

Balassi's erroneous opinion of his own powers, iii, 115
Banker and the painter, the, ii, 161
Baptism of painters, ii, 5
Baptiste's paintings at the British Museum, iii, 122
Barry's first historical picture, i, 249
Baring's drawings by Leonardo da Vinci, Sir Thomas, ii, 5
Baths of Diocletian, the, ii, 181
Bayeux tapestry, ii, 198
Bear and the monkey, the, iii, 259
Beauty, poetry, and painting, i, 200
Bellini and Mahomet II., ii, 192
Belvidere Apollo, the, ii, 218
Bentvogel society, ii, 164
Berretoni and his master, i, 227
Bergarelli and Correggio, ii, 87
Bernini and the Verospi Hercules, i, 90
————, the architect, versatility of, i, 269
Bernini, versatility and vanity of, iii, 109
————'s bust of Charles I. and Sir Christopher Wren, i, 63
———— precocity, i, 235
———— visit to France, i, 7
Bianchini's opinion of the beautiful Apollo and Bacchus of the Vatican, i, 254
Bickerton's midnight conversations, iii, 4
Black centaurs of the Monte Citorio, the, i, 277
Blunders of artists, i, 256
Bold and spirited student, the, ii, 70
Boydell and Earlom the engraver, Alderman, iii, 246
Boyle, Richard, Earl of Burlington, i, 101
Breughell's knowledge of costume, i, 32
Brief history of a man of genius, i, 200
Bristol taste, iii, 135
Bronze wolf of the capitol, the, i, 265
Brouwer, iii, 18
————, Rubens, and the Duke D'Aremberg, iii, 148
Buchanan's Paul Potter, Mr., iii, 216
Bunbury, William Henry, the gentleman caricaturist, iii, 191
Buonaparte's metamorphosis, i, 216
Burke, Edmund, and a student in art, ii, 249
———— and a student in art, iii, 105
Bust of Julius Cæsar in the Vatican, the, i, 71
———— King Charles I., iii, 19
——s of the Roman Emperors in the Gallery of the Vatican, i, 27

Cabalistical abraxas of the ancients, the, ii, 199
Callot's patriotism, i, 223
Cameo manufacture, iii, 55
Cano and the counsellor, i, 203
Canova, Antonio, iii, 14, and iii, 91

Canova's first arrival in Rome, iii, 223
——— first work, iii, 286
Capability Brown, ii, 10
Caravaggio's apprenticeship, i, 274
Cardinal Wolsey and Henry VIII., i, 41
Caricaturist's defence, a, iii, 87
Carlo Dolce's wedding day,
—— Maratti and Salvator Rosa, ii, 51
Carracci's opinion of Correggio's St. Jerome, ii, 148
Carracci's opinion of Correggio's grand cupola at Parma, Annibale, iii, 7
Carrington Bowles's artists, iii, 72
Cartoons, particularly those of Raffaelle, the, ii, 177
Castle of Heildeberg, the, iii, 168
Celebrated collections of antique gems, iii, 167
——— head of Govartius, by Vandyke, iii, 65
——— picture of the vision of St. Jerome, by Parmigiano, the, ii, 230
Chance sketching, iii, 172
Characteristics of the antique statues of Apollo, iii, 203
Character of Barry, ii, 38
——— Hogarth, by Horace Walpole, iii, 18
——— Mazzuoli, iii, 218
——— Sir Christopher Wren, by Horace Walpole, iii, 49
———s of the leading schools of Italy, Flanders, Holland, and Germany, ii, 11
Charles I. and David Beek, i, 150
——— and Vandyck, i, 75
Charles the First's patronage of the fine arts, i, 24
——— purchase of the cartoons, i, 217
——— II. and Ridley, i, 50
——— the Rotiers, i, 108
——— Verio, i, 94
Chaucer, portrait of, iii, 70
Chinese ingenuity, i, 120
——— portrait painting, i, 39
Cicero's admiration of the fine arts, i, 211
Cimabue and Giotto his pupil, i, 89
Claude Lorraine, i, 58, and iii, 181
———'s father against his son, compliments of, iii, 12
———'s first master, iii, 266
Closterman, iii, 14
Collosseum, the, i, 160
Colossal bust of Memnon, ii, 115
——— statues on the Monte Cavallo at Rome, the, i, 132
Comparative merits of the Venus de Medici and the Venus Victrix, i, 249
——— dimensions of the bridges over the Thames, ii, 161
Comparison between the artist and the artisan, ii, 201
——— between ancient and modern artists, ii, 114
——— of ancient architecture in Rome, i, 192
Complaisant critics, iii, 113
Conjugal affection, trial of, iii, 20
Conjuration, iii, 103
Cook and the painter, the, iii, 83
—— turned painter, the, ii, 66
Copper-plate engraving, invention of, ii, 236
Correcting a mistake, iii, 6
Correggiocity of Correggio, the, iii, 41
Correggio, a copy of, iii, 280
——— a discovery of, iii, 116
——— ever visit Rome? did, iii, 96
———'s adoration of the shepherds, singular fate of, ii, 220
——— apothecary, ii, 99
——— estimate for painting the cupola of Parma, iii, 261
——— grand cupola of the Church of St. John, ii, 111
——— cupola of Parma, ii, 83, and iii, 76

Correggio's Madonna della Scodella, i, 4
——— sketch for the duomo of Parma, ii, 73
——— celebrated altar-piece in the Church of the Franciscans at Correggio, ii, 1
——— Virgin and Child, i, 16
——— power of expression, ii, 92
——— frescoes in the monastery of St. Paulo, at Piacenza, ii, 8
——— visit to Rome, i, 272
——— and the monks, i, 11
Cosway and Hayman, i, 253
Covent Garden Church, i, 89
Count of Toulouse, the, i, 247
Cowley's instructions for a picture, ii, 137
Coypel and the Centaur, i, 72
Cruikshanks, the, 102
Crusaders painting indecent altar-pieces, i, 199
Curia Pompei at Rome, the, iii, 161
Curious pictures by Albert Durer, ii, 46

DACTYLIOTHECA of St. Petersburgh, the, iii, 180
Dactyliomancy, iii, 192
Dahl and Christina Queen of Sweden, i, 137
Dance of Death, the, i, 59
Danekker the celebrated sculptor, ii, 125
David Beek, ii, 194
Da Vinci, character of, iii, 178
Deaf and dumb artist, a, iii, 161
Death of Barry, ii, 52
——— Caravaggio, i, 227
——— Salvator Rosa, i, 281
——— Torrigiano, ii, 48
Declension of architectural taste, iii, 170
De Loutherbourg's eidophusikon, iii, 21
Demetrius the conqueror and Protogenes the painter, i, 148
Descendants of Salvator Rosa, i, 271
Dialogues by Fenelon on two of Poussin's pictures, ii, 207
Diffidence and superstition, ii, 206
Disinterestedness of Michael Angelo, the, i, 195
Divine Morales and Philip II. of Spain, the, i, 42
Dobson, William, the English tintoretto, i, 128
Domenichino's caricatures, ii, 19
——— allegories, ii, 268
——— and Guido, i, 103, and ii, 191
Don John of Braganza and Rubens, i, 184
—— Mario Ghigi, Salvator Rosa, and the prince's physician, i, 278
Draperies of the Greek and Roman compared, the, iii, 173
Dresden Gallery, iii, 117, ib. 167
Dryden and Kneller, i, 191
Duke of Somerset and Seymour the horse painter, the, i, 143
——— Orleans and Horace Vernet, the, i, 22
Dumb painter's revenge, the, i, 209

EARL of Arundel and Inigo Jones, the, i, 181
—— Spenser's mansion and library, i, 287
Earliest architecture of Rome, the, ii, 57
——— known collection of antique gems, the, iii, 201
——— scenes for theatres in England, iii, 176
Elgin marbles, the, ii, 167
Early stone buildings in Ireland, ii, 173
—— engravers, iii, 58
Education of Rembrandt, i, 212
Emanuel the First and Cardinal Maurice's collections of statues, &c., i, 155
Eminent coach, house, and sign painters, iii, 241
Emulation and rivalry in the arts, ii, 53
English lady and French portrait painter, the, i, 112
——— sculptors and statues, i, 70

English costume, i, 213
Engraved diamond, an, i, 127
Envy and emulation, i, 156
Epochs of sculpture, ii, 107
Estimate of portrait painting, ii, 196
Extraordinary picture, a, iii, 251
Expedition, iii, 137

Fabius, the ancient Roman painter, i, 66
——— Maximus, i, 244
Father of modern pictures, the, i, 20
Female sculptor, ii, 40
Ficoroni's dimensions of the arch of Augustus's bridge at Rimini, i, 253
——— judgment on Egyptian sculpture, i, 260
——— estimate of Greek and Roman sculpture, i, 234
——— account of the musaic painting at Rome, i, 222
Filial affection, iii, 42
Final acknowledgment of Salvator Rosa, by his brother artists at Rome, ii, 20
First colour shop in London, iii, 11
—— celebrity of Poussin, ii, 175
Florentine Brutus and Michael Angelo, ii, 113
Foreshortenings, invention of, iii, 287
Founder of the Society of Arts in the Adelphi, the, iii, 262
Four finest pictures in Rome, the, i, 136
Francanzani and Salvator Rosa, ii, 103
Francis I. ii, 204
——— Le Piper, iii, 132
Frank Hals and Vandyke, i, 52
——— Hayman and Beau Nash, i, 18
——— Hayman's Cupid, i, 257
French academy at Rome, the, iii, 143
——— sculpture painters, i, 278
——— taste in sculpture, i, 134
Fresco painting, iii,
Fuller and the decollation of St. John the Baptist, i, 42
Fuseli and the portrait painters,
——— (Professor,) i, 115
———'s definition of the style of Rubens, ii, 165
Fuseli's opinion of Albert Durer,

Gainsborough and an alderman's dimple, i, 123
——— and Sir Joshua i, 124
——— and the country thief, i, 208
———, iii, 113
———'s generosity, i, 267
——— imitations of Vandyck, iii, 121
Garden of Alcinous, the, iii, 121
Garland twiner, the, i, 133
Garrick, Hogarth, and De Loutherbourg, iii, 40
——— and Reynolds, i, 147
Gasper (Dughet) Poussin, account of, iii, 277
Gay and Sir Godfrey Kneller, i, 33
Generous patron, iii, 67
Genius of Salvator Rosa, the, ii, 136
Gerard Douw, iii, 140
———'s method of painting, ii, 34
Gerbier, Sir Balthazar, i, 152
Gibson the dwarf, i, 37
Giotto, ii, 87
——— and Dante, i, 259
———'s living model for a crucifix, iii, 281
Giulio Romano, style of, iii, 209
——— poetical character of, iii, 139
Godfrey Schalken, iii, 221
Göethe's opinion of architects, ii, 150
Gold medals of Rome, i, 45
Grand Duke of Tuscany and old Mieris, i, 210
Greek and Roman sculpture, contrast of, ii, 227
Group of Laocöon and its copies, the, i, 71
Guido Reni and the Roman tailor, ii, 64

Guido, style of, iii, 276
——'s beauties, iii, 131
—— school and rivals, ii, 123
—— style of painting, origin of, iii, 115

HARLOW'S memory, power of, iii, 245
Haydon, Northcote, and Fuseli, i, 115
Hayman and Hogarth, i, 257
—— Wilson, iii, 171
—— the watchman, i, 248
—— his wife, i, 260
——'s pictures at Bermondsey Spa, i, 251
—— politeness, i, 265
Henry IV. of France and his faith, i, 234
Hondius, Abraham, i, 149
Hook, Robert, the philosopher, i, 225
Hogarth's marriage, iii, 99
—— first proofs of genius, iii, 193
—— portrait of Captain Coram in the Foundling Hospital, iii, 130
—— opinion of genius, ii, 113
—— portrait of John Wilkes, ii, 172
—— new carriage, ii, 85
—— last work, i, 76
Holbein and the Duchess Dowager of Milan, Hans, i, 163
—— and Caravaggio, i, 178
—— and Sir Thomas Moore, i, 59
—— and Anne of Cleves, i, 131
——'s education, i, 216
Honours conferred on Kneller for his portraits, i, 54
—— on the fine arts, i, 34
—— paid to Rubens, iii, 88
Horace Walpole's opinion of Gothic architecture, i, 48
Howe's portrait, Lord, ii, 219
Huber and Voltaire, i, 118
Humorous designers, iii, 68
—— and caricaturists, ii, 223

JERVAS the portrait painter, i, 146
—— and Dr. Arbuthnot, i, 231
Impertinent patrons, iii, 202
Independence of a painter, i, 196
Infancy of Bernini, the, i, 257
Infant Hercules, by Sir Joshua Reynolds, the, iii, 33
Influx of fine pictures into England, iii, 267
Ingenuity of artists, i, 154, and i, 116
—— a tippling artist, i, 214
Inigo Jones, iii, 39
—— and Ben Johnson's masques at Whitehall, i, 101
—— and Stonehenge, i, 88
——'s portico of old St. Paul's, i, 221
—— dramatic decorations, iii, 5
Introduction of Grinlin Gibbons to Charles the Second, ii, 232
Invention of chiaro-scuro, engraving, and etching, ii, 75
—— oil painting, i, 53
—— monochromatic painting, i, 272
Inveterate habits, iii, 20
Jouvenal, iii, 219
Iphigenia of Timanthes, the, i, 181
Irish grand jury, ii, 87
Isabella of Valois, and Becerra the sculptor, ii, 13
Isiack table, the, i, 151
Italian poets and painters, i, 261
Jupiter of Phidias, the ii, 135

KING Charles the First and Vandyke, ii, 32
—— and Sir Balthazar Gerbier, i, 141
—— William III. and Schalcken the painter, i, 51
Kircher the antiquary and hieroglyphics, i, 40
Knapton's opinion of the paintings of the ancients, i, 239
Kneller's reasons for painting portraits, i, 54

Kneller, Sir Godfrey, and his sitters, i, 66
——— and Dr. Ratcliffe, i, 162
——— and Cock the auctioneer, i, 39
——— and Estcourt the mimic, i, 38
——— as a justice of the peace, i, 162
——— and his tailor, i, 59
——— and Jacob Tonson, i, 38
———'s, Sir Godfrey, dream, i, 85

LANDSCAPE painting, i, 214
Lady and her picture, the, ii, 205
Landscape painting, ii, 42
Language of the arts, the, iii, 204
Leonardo da Vinci, ii, 1
———'s cenacolo, i, 236
——— drawings of the heads in his celebrated last supper, iii, 265
——— great works, i, 15
Le Brun's malignity, i, 220
Le Sueur and the equestrian statue of Charles I., i, 87
Letter from Sir Godfrey Kneller to Pope, i, 113
——— Louis XIII. to Poussin, ii, 200
Lippi's portrait of Salvator Rosa, Lorenzo, ii, 231
——— pedestrianism, ii, 9
——— flight into Egypt, ii, 93
Lord Burlington and Michael Angelo, i, 104
——— Bollingbroke's inscription on the column at Blenheim, i, 143
——— Rochester and Flatman the painter, i, 82
Lorraine's epitaph, Claude, ii, 247
Lost art, i, 39
Love of art among the Romans, i, 251

MANUSS and the Emperor Charles the Fifth, iii, 144
Magnus, London Bridge, Church of St., ii, 287
Marc Willems and one of his sitters, ii, 31
Marcellus's love for art, i, 25
M'Ardell the engraver, i, 13
Marini and Poussin, ii, 174
Martial's villa, i, 139
Marquess of Stafford's Correggio, the, ii, 7
Mausolea of Augustus and Hadrian, i, 144
Massaniello and Salvator Rosa, iii, 10
Measurement of the Tarpeian rock, i, 256
Medals of Antoninus Pius, i, 72
Medusa's head, ii, 111
Menge and Correggio, ii, 10
Michael Angelo and his rival, i, 48
——— and the Laocoon, i, 100
——— and the stone-cutter, i, 51
——— and his pupils, i, 36
——— and Bandinelli, i, 127
——— and Julius II, i, 33, and i, 214
———'and Vasari, i, 48
——— and the Bolognese, i, 208
———, San Gallo, and the Cardinal Marcello, i, 65
———, Raffaelle, and Rubens compared, i, 1
——— his prophets, and Julius II., i, 211
——— as painter, sculptor, and architect, ii, 60
——— in youth and in old age, i, 164
———'s method of working, i, 96
——— opinion of Titian, i, 46
——— *opinion* of painting, i, 96
——— method of working his marble, i, 59

Michael Angelo's opinion of Ghiberti's Gate of the Baptistry of St. John, i, 73
——— reason for not marrying, i, 73
——— first sight of the Pantheon at Rome, i, 152
——— opinion of his art, i, 62
——— construction of St. Peter's at Rome and Bernini, i, 181
Mieris and Jan Steen, iii, 272
Miniature landscape painting, iii, 287
Minute carving, i, 117
Modern sculpture in Rome, ii, 25
——— antiques, iii, 17
——— schools, the, ii, 151
——— pictures, how to judge of, ii, 233
Monopoly of patronage, iii, 182
Monte Pincio, inhabitants of the, ii, 269
——— Testacco at Rome, the, i, 75
Monument of Henry VII. in Westminster Abbey, i, 35
——— to King James the First, ii, 36
More, Sir Antonio, and King Philip, i, 69
——— and Philip II., iii, 63
Morland, George, and his patron, ii, 236
———'s compliment to a female sitter, ii, 150
———, George, first patron, iii, 60
——— Shakspeare Gallery, i, 8
——— garrulity, ii, 89
——— George, baronetcy, iii, 62
——— revenge, ii, 80
——— George, marriage, i, 268
——— pigs, ii, 114
Mortimer, John Hamilton, ii, 282
Mountain deities, iii, 209
Mountebank painter, the, i, 191
Musaic painting, i, 97
Mazzuoli, character of, iii, 248
Myron's brazen heifer, i, 256

Naming of pictures, iii, 175
Naples, the King of, love for architecture, i, 95
National feeling, ii, 176
——— taste of Italy, iii, 46
Nicholas Poussin and the Cardinal Massimi, i, 62
——— and Salvator Rosa, ii, 44
Nine Muses and their emblems, the, iii, 196
Nomenclature of Roman sculpture, ii, 190
Norfolk shield, iii, 48
Northcote's picture of Balaam and his ass, i, 116
——— Judgment of Solomon, i, 119
Norwich churchwarden and the altar-piece, ii, 136
Notte of Correggio, the, ii, 120

Of antique sculptures in Rome, ii, 23
— the Egyptian labyrinth, ii, 183
Oldest oil painting extant, the, i, 160
Old school, the, iii, 259
Oliver Cromwell and Sir Christopher Wren, i, 174
——— and Sir Peter Lely, i, 150
Olympian Jupiter, the, i, 46
Opie's opinion of the Notte of Correggio, iii, 100
Opinions of portraits, ii, 128
On beards, ii, 198
Origin of the tapestry in the House of Lords, iii, 123
——— fable of the Centaur, ii, 187
Orleans collection and Leonardo da Vinci, the, i, 10
——— gallery, iii, 80
Otho Vænius's emblem, i, 118

Paestum, ii, 162
Painter and the parson, the, ii, 175
——— his model, the, ii, 222

Painter of Florence, the, i, 185
——'s portraits of themselves, i, 224
—— wives, ii, 270
Painting in ancient Rome, i, 30
—— from nature, i, 161
—— by eminent writers, observations on, ii, 271
—— the dead, iii, 73
—— on glass, iii, 88
—— among the Greeks, iii, 100
Palace of Sans Souci, the, iii, 52
Panorama, the first, iii, 285
Parliamentary inconoclasts, ii, 106
Parmegiano and Charles V., ii, 71
—— the soldiers, ii, 268
——, master-piece of, iii, 169
——'s introductory pictures, ii, 100
—— studies, ii, 94
Parnassus, the French, i, 78
Parsons the comedian, iii, 46
Paulo Mazzochi's Four Elements, i, 223
—— Sandby, the father of the English school of water colour painting, iii, 194
Pediment of the Mansion House, London, the, i, 24
Pellegrini and the Mississippi Company, i, 83
Pericles and Phidias; Leo X. and Raffaelle, i, 184
Personal character of Salvator Rosa, i, 4
Personification of eternity by ancient artists, iii, 284
Peter Lely, Sir, iii, 208
Philosopher's stone of architecture; a new order, the, ii, 23
Phidias and the people of Athens, i, 139
Pictorial dexterity of Rosa da Tivoli, i, 15
—— versality, iii, 174
—— challenge, ii, 111
—— enthusiasm and bravery, iii, 98
—— absurdities, i, 197
Pictorial punning, iii, 131
Pictures of the late J. J. Angerstein, Esq., Pall Mall, iii, 35
—— dealers, i, 215
Picturesque tour of Dresden, Prague, and Munich, iii, 222
Pietro da Cortona, talents of, iii, 214
——'s visit to Florence, ii, 110
Poet, painter, musician, and singer, iii, 74
Poetry and painting, iii, 44
Polygnotus and the Athenians, i, 40
Pompey, statue of, iii, 68
Pope and Sir Godfrey Kneller, i, 190
—— Barberini and Bernini, ii, 65
——, a portrait of, iii, 222
—— Mr., and Sir Joshua Reynolds, i, 138
——'s last visit to Sir Godfrey Kneller, i, 84
—— opinion upon archæology, i, 162
—— opinion of Sir Godfrey Kneller, i, 82
—— account of the origin of the Kit-Kat Club, i, 92
—— opinion of gardening, i, 180
—— opinion of Carlo Maratti, i, 251
—— knowledge of ancient architecture, i, 177
—— idea of forming Mount Athos into a statue of Alexander the Great, i, 188
Portland Vase in the British Museum, the, ii, 16
Portrait painting, ii, 26
——s of Mona Lisa, iii, 56
—— Correggio, ii, 97
—— Queen Elizabeth, i, 74
—— in Chichester Cathedral, i, 36
Poussin, character of, iii, 73
——, ii, 163
—— in early life, i, 198
—— Gasper, and Claude Lorraine, ii, 235

Poussin romanized, ii, 195
——— and the amateur, i, 213
———, characteristics of, ii, 254
——— and Menge, ii, 217
——— and Domenichino, ii, 189
———'s study, ii, 185
——— old age, ii, 245
——— bon mots, ii, 229
——— principal pictures, list of, ii, 267
——— sacraments, i, 215
——— ideas of painting, ii, 244
——— difficulties, ii, 178
Practice of the Neapolitan school for painting, i, 212
Praxiteles and the King of Bithynia, i, 175
Prices of celebrated pictures, i, 169
——— paid for works of art, i, 79
Princely contributions to the Florentine Gallery, ii, 72
Prior, Steele, Tickell, &c. and Kneller, i, 194
Progress of art in Rome, i, 28
Property left by Salvator Rosa at his death, ii, 59
Provoking exposure, iii 75
Punning by degrees, i, 123
Purcell, Richard, i, 9

Queen Elizabeth's orders about her portrait, i, 72

Rachel Van Pool, iii, 213
Raeburn, Henry, iii, 137
Raffaelle, death of, iii, 2
——— and Francis I., i, 125
——— the Bolognese school, iii, 69
——— his mistress, ii, 96
——— Parmegiano, iii, 201
———, character of, iii, 129
——— the cartoons of, iii, 269
Ramsay, Allen, some account of, iii, 253
Rarity of private collections of good pictures in Germany, iii, 162
Reignier, the royal painter, i, 215
Religious inscriptions in Rome, i, 96
Remarkable history of two pictures, ii, 72
Rembrandt and his monkey, i, 198
———'s equivoque, i, 213
——— industry, iii, 86
Removal of the sculptures from the Parthenon, ii, 138
——— Flemish pictures from the Louvre, i, 170
Respect of the Romans for the arts, i, 225
Reynolds and Sir William Elford, Sir Joshua, i, 193
——— Dr. Johnson, i, 142
——— Haydon, ii, 122
———'s portrait of Dr. Johnson, iii, 259
——— a caricaturist, i, 140
———'s intended picture of Garrick, i, 149
———, Sir Joshua, bust of, iii, 47
——— and Gibbon, i, 150
———'s modesty, i, 210
——— opinion of Michael Angelo, i, 114
——— and Rouhilliac, i, 144
———, Kneller, and Vandyke, i, 12
———'s erroneous opinion upon Salvator Rosa, i, 262
——— discourse, i, 151
——— and his master Hudson, i, 141
Robbery and spoliation of the Pantheon, i, 100
Roman patrons of art, i, 188
——— heads, i, 262
——— head dresses, ii, 41
Rome and Augustus, iii, 9
Rosa da Tivoli's first visit to Rome, i, 5
——— and his servant, i, 11
Rosalba's knowledge of tempers, i, 248
———, Signora, opinion of a statue of Mary Magdalen at Rome, i, 97
——— opinion of herself, i, 96
——— her own performances, i, 29

Roubilliac and Goldsmith, i, 270
——'s opinion of Bernini, i, 146
—— honesty and its reward, iii, 170
Royal portraits, ii, 51
—— criticism, ii, 215
—— academician and Professor Fuseli, i, 26
Riley, John, ii, 253
Rival Madonnas, ii, 110
Rubens as ambassador to Charles I., i, 93
—— and the philosopher's stone, i, 102
—— at Munich, iii, 220
——' love for literature, i, 233
—— allegories, ii, 244
—— in the Luxembourg, ii, 205
—— Whitehall Chapel, ii, 104
—— album, i, 88
—— process of colouring,

Rysback's Hercules, iii, 59

SALE of King Charles the First's pictures, the cartoons of Raffaelle, &c. i, 201
—— pictures by Sir Joshua Reynolds, in 1823, ii, 157
Salvator Rosa, satires of, ii, 221
—— entertainments at the house of, iii, 218
—— and Lanfranco, iii, 210
—— historic powers of, iii, 207
—— rare portrait by, iii, 118
—— and his contemporaries, ii, 72
—— and a Roman prince, i, 17
—— and Cardinal Sporza, ii, 6
——'s return to Rome, ii, 74
—— reception at Florence, ii, 37
—— reception at the Palazzo Pitti, ii, 86
Salvator Rosa's and Hogarth's first inspirations in art, ii, 105
—— harpsichord, ii, 99
—— visit to Florence, ii, 108
—— manifesto concerning his satirical picture, "La Fortuna," ii, 91
—— first altar-piece, ii, 67
—— banquet, i, 265
—— death of Regulus, ii, 2
—— opinion of his own works, iii, 84
—— opinion of Michael Angelo's Last Judgment, i, 14
—— Prometheus, i, 220
—— celebrated cataline, iii, 124
—— Banditti, i, 215
—— love of magnificence, iii, 110
—— last words, iii, 87
—— return from Rome, iii, 276
—— banishment from Rome, iii, 260
Saving time, ii, 180
Scene between a patron and a portrait painter; from the confessions of an artist, i, 18
Scipio and the captured statues, i, 65
Sculptures of the Trajan Column, i, 207
Sebastian del Piombo's celebrated Raising of Lazarus, in the Angerstein collection, iii, 213
—— Ricci and La Fosse, i, 133
Shee's opinion of the Gallery of the Louvre, Mr., iii, 244
Sign painters, iii, 1
Sketching adventures, iii, 268
Skilful fraud, iii, 275
Slave turned painter, a, iii, 165
—— merchant's estimate of a poet and a painter, ii, 122

Smiths of Chichester, the, iii, 4
Soldier turned painter, the, ii, 33
Sophonisba Angusciola, pictures by, iii, 57
Spence's account of Sir Isaac Newton's house, iii, 13
——— character of the Venus de Medici, ii, 109
Spoliation of the triumphal arch of Marcus Aurelius, i, 103
State of the arts on Salvator Rosa's arrival at Rome, i, 27
Statue of Charles I. at Charing Cross, iii, 128
——— Pasquin at Rome, the, i, 104
——— George II. at Greenwich, the, i, 122
——— Jonas, in the church of Santa Maria del Popolo, at Rome, the, i, 187
——— Pompey, at whose base Cæsar fell, the, i, 23
——— in the Royal Exchange, the, iii, 193
——— Niobe and her children, the, i, 40
——— the kings of England and the Trojan horse, the, i, 132
——— in the Farnese palace, i, 260
——— ancient Rome, ii, 88
Steen, Jan, iii, 177
Strange, the engraver, i, 119
Sturt's common prayer-book, i, 120
Swift and Jervis, i, 192
Syntax's tour in search of the picturesque, Dr., ii, 228

Taste and fashion at the commencement of Sir Joshua Reynold's career, iii, 50
Taylor, Sir Robert, i, 114
Teacher of perspective in error, a, i, 122
Temple of Theseus, the, ii, 160
——— Romulus and catholic churches, the, i, 197
Thornhill, Sir James, iii, 277
——— Sir James and Matt. Prior, ii, 66
Thornhill and the colour grinder, i, 255
——— John Ellis, his pupil, and the chandler's shop, ii, 26
Thorvaldsen, the Danish sculptor, iii, 78
——— 's youthful days, i, 274
——— disinterestedness, i, 210
Three species of Egyptian statues, the, i, 135
Tinto, Dick, ii, 255
Tintoret's facility of composition, iii, 263
Tintoretto's maxims, iii, 90
Titian in Spain, i, 81
Toreggianos's return from England, i, 176
Trajan's column, ii, 25, and ii, 134
Tribute to the arts, iii, 129
Trumbull, the American historical and portrait painter, character of, iii, 199

Valuable present, iii, 3
Vanderdort and Gibson the dwarf, i, 70
——— the Emperor Rodolphus, i, 189
Vandebelde's treachery, i, 129
——— and the two lords of the admiralty, i, 80
Vandyke and Sir Kenelm Digby, i, 125
——— his picture of St. Martin dividing his cloak with a beggar, i, 47
——— equestrian portrait of Charles I., iii, 41
Vanlor and Sir Joshua Reynolds, iii, 66
Varelst's vanity, i, 218
Varin, ii, 167
Vernet and the connoisseur, ii, 225
Versatility of Salvator Rosa, ii, 78
Verrio and the housekeeper at Windsor Castle, i, 190
Veils of the temples of the ancients, iii, 186
Venus Anadyomene of Coös, and

the Venus of Praxiteles, i, 161
Vicissitudes of art, after the death of Augustus, ii, 102
Vouet, ii, 224

Unique pictures, ii, 182
Use of alabaster by the ancient sculptors, iii, 217
——— kings among the Greeks, ii, 162

Walker's portraits of Oliver Cromwell, i, 41
West's, Benjamin, early talent, i, 229
——— picture on the death of Nelson, i, 137
——— opinion of the importers of pictures by the great masters, iii, 164
——— the late president, first attempt at art, by, iii, 288
———, Barry, Penny, Romney, and Mortimer's competition pictures of the death of General Wolfe, i, 6
Whole length by Frank Hals, a, i, 193
William of Wickham's crosier, i, 178
Wilson, the landscape painter, and Sir William Beechey, iii, 71
——— and Gainsborough, i, 229
——— first landscape, iii, 163
——— the academician and the Rev. William Peters, iii, 81
———, Vernet and the Flemish painter, iii, 205
Wren, Sir Christopher, and King's College chapel, and St. Paul's, i, 32
Wood engraving, iii, 176
Works of living artists, ii, 130
——— art in Ghent, ii, 69

Youthful eminence in art, iii, 51

Zeuxis and Parrhasius, i, 63
Zoffani and Wilson, iii, 12
——— and the family of George III., i, 61
——— and a liberal patron, ii, 207
——— picture of Colonel Mordaunt's cock-fight, i, 12
——— correctness of eye, ii, 225
Zucchero and Gregory XIII., i, 45
——— return to Rome, i, 227

Shackell and Arrowsmith, Johnson's-court, Fleet-street.

DIRECTION TO THE BINDER

FOR THE

ARRANGEMENT OF THE PLATES.

VOL. I.

RAFFAELLE, *to face the title* -
JOHN VAN EYCK or AB EYCK - 53
GIOVANNI CIMABUE - - 89
CORREGGIO - - - 227
CHART OF PAINTERS, *at the end*

VOL. II.

MICHAEL ANGELO *to face the title* -
ALBERT DURER - - - 26
CLAUDE LORRAINE - - - 35
CARLO DOLCE - - - 55
CARRACCI - - - 148
AUTOGRAPHS OF PAINTERS *at the end, before the Index*

VOL. III.

TITIAN *to face the title* - -
RUBENS - - - - 88
GERARD DOW - - - - 140
HOGARTH - - - - 193
QUINTIN MATSYS - - - 241

3928

00081269

Digitized with financial assistance from the
Government of Maharashtra
on 17 February, 2016